THE PRINCETON UNIVERSITY LIBRARY CHRONICLE

HAMILTON COLLECTION

VOLUME XX · NUMBER 1

AUTUMN 1958

THE PRINCETON UNIVERSITY LIBRARY CHRONICLE

PUBLISHED UNDER THE SPONSORSHIP OF THE FRIENDS OF THE PRINCETON LIBRARY

Editor

ALEXANDER D. WAINWRIGHT

Assistant Editors

ALEXANDER P. CLARK JULIE HUDSON

Editorial Board

WILLIAM S. DIX • LIBRARIAN

HOWARD C. RICE, JR.

ELMER ADLER — HENRY L. SAVAGE

CARLOS BAKER — ROBERT H. TAYLOR

GILBERT CHINARD — LAWRANCE THOMPSON

JAMES HOLLY HANFORD — WILLARD THORP

LAWRENCE HEYL — JAMES THORPE

CONTENTS

PAGE

Foreword
BY William S. Dix 1

Fresh Fields
BY A. Hyatt Mayor '22 3

The Development of Woodcut Printing in America
BY Gillett G. Griffin 7

American Painters as Book Illustrators, 1810-1870
BY David B. Lawall 18

Soundings in the Sinclair Hamilton Collection
BY Howard C. Rice, Jr. 29

Library Notes & Queries 39
Princeton's Fragments of a Discarded Inaugural Address of George Washington. *Charles Kingsley's American Notes.* Articles and Notes in the *Chronicle* on Book Illustration. Contributors to this Issue.

New & Notable 45
The Samuel L. Southard Papers. The Magic Collection of Carl W. Jones '11, by James Holly Hanford. Illustrated Books, by Dale Roylance. The American Summer Theater, by Suzanne Wever.

Biblia
BY Lawrence Heyl 59

Copyright, 1958, by Princeton University Library

THE PRINCETON
UNIVERSITY LIBRARY
CHRONICLE

VOLUME XX · AUTUMN 1958 · NUMBER 1

Foreword

BY WILLIAM S. DIX

THIS special issue of the *Chronicle* has been planned in conjunction with the publication by the Library of *Early American Book Illustrators and Wood Engravers, 1670-1870*, the descriptive catalogue of the Sinclair Hamilton Collection of American Illustrated Books in the Princeton University Library.[1] This event is receiving special notice also through a major exhibition in the Library on American book illustration drawn from the Hamilton Collection, opened by a dinner of the Library's Friends in tribute to Mr. Hamilton. Mr. Mayor's remarks on that occasion are printed in this issue. The bibliophilic moralist will take satisfaction in this public recognition of the appearance of the "Hamilton Catalogue," as it will surely be known in the shorthand of the book world. For this volume marks the culmination, if happily not the end, of a *fabula* illustrating the contribution which can be made to scholarship by a collector who combines learning with industry, taste with generosity.

Sinclair Hamilton '06 collected first the traditional classics of early printing in Europe. The fine copies of the *Schatzbehalter* (1491) and the first Alciati (1531) now in the Princeton University Library are evidence of his concern for condition. An interest in

[1] *Early American Book Illustrators and Wood Engravers, 1670-1870. A Catalogue of a Collection of American Books, Illustrated for the most part with Woodcuts and Wood Engravings, in the Princeton University Library. With an Introductory Sketch of the Development of Early American Book Illustration.* By Sinclair Hamilton. With a Foreword by Frank Weitenkampf. Princeton, New Jersey, Princeton University Library, 1958. Designed by P. J. Conkwright. Printed by Princeton University Press. Plates by Meriden Gravure Company. Edition of 600 copies. 372 pages, 125 illustrations, cloth. Price: $15.00.

the detailed techniques of the graphic arts and curiosity about the American past inevitably combined to lead to the acquisition of American illustrated books. By 1945 he had formed a collection of nearly six hundred items exemplifying the art and practice of book illustration by woodcut and wood engraving in the United States from its seventeenth-century beginnings down to the time when more mechanical processes displaced the older medium. Although the collection was then presented to Princeton, Mr. Hamilton has continued to add to it substantially. When the compositor wrenched the final copy for the catalogue from his hands, the collection numbered more than thirteen hundred items.

With his meticulous attention to detail and his broad knowledge of a pioneering field in book collecting, Mr. Hamilton typically prepared a detailed catalogue of the collection which was distributed in mimeographed form to a few libraries and museums. Even in this unaesthetic format this catalogue soon attained recognition, and the revised edition was described by Lawrence C. Wroth and Rollo G. Silver in *The Book in America* as "perhaps the most comprehensive work" on the subject. The Princeton University Library is proud now to present the Hamilton catalogue, once more greatly extended and revised, in a format worthy of its contents.

The Library is also happy to have an appropriate occasion to honor Mr. and Mrs. Hamilton. As Chairman of the Friends of the Princeton Library from 1951 to 1954, as adviser and benefactor, as scholar and contributor to the *Chronicle*, and as a more personal friend than any of these references can indicate, Sinclair Hamilton has beyond measure rendered aid and comfort to both Librarian and Library. Christine Hamilton, herself an eminent practitioner of the fine art of hand bookbinding, as evidenced by examples of her work in the Library, has not only refrained from interfering with her husband's bibliophilic and bibliothecic activities but has abetted him in every phase of this most amiable of vices.

Fresh Fields*

BY A. HYATT MAYOR '22

We have met tonight to celebrate the publication of the catalogue that Sinclair Hamilton has made of his collection of American books illustrated with woodcuts and wood engravings. There is nothing unusual in a dinner to mark the publication of a new book—even rag books for tots are launched with publishers' cocktail parties—but this dinner is unusual because it salutes the opening of a fresh field of historical studies. Mr. Hamilton has not made just another catalogue of a private collection—valuable as these often are—he has opened a delightful new path to exploration by assembling data in a region that no one had ever surveyed as a whole.

I do not mean that no one has ever examined certain aspects of American book illustration, for of course there have been valuable studies of one phase or another. Oddly enough, some of the best investigations have come from Princetonians. In 1911 Rosalie V. Halsey published her *Forgotten Books of the American Nursery*, an excellent first survey that is now unfortunately out of print and hard to obtain. Then in 1939 Professor Mather made his now classic catalogue of Winslow Homer's wood engravings. Since Mr. Hamilton also collects juveniles and Winslow Homer, it is fitting that he should have chosen to give his books to Princeton, and to have his catalogue published by the Princeton University Library, which has done as handsomely by him as it did by Professor Mather.

Like these other Princetonians, Mr. Hamilton has written with warmth and humor, and with no pride of ownership. He has given us a bedside book that keeps one reading by its freshness of anecdote and the humanity of its observation, for he sees his woodcut illustrations as windows that review the history of North America from a cozy and unlikely angle.

I have been able to enjoy Mr. Hamilton's book for a number of years in two mimeographed trial editions which he issued privately. The copies which he generously gave to the Print Depart-

* The substance of an address given at a dinner in the Princeton Inn on October 15, 1958, preceding the opening in the Library of an exhibition of "Early American Book Illustrators & Wood Engravers, 1670-1870."

ment in the Metropolitan Museum soon became a stand-by along with Bartsch's *Peintre-Graveur*. Now that the work is available to the general public, no American book illustrated with woodcuts or wood engravings can be adequately described without listing its H. number, or noting, with all the pride of italics, *not in Hamilton. Not in H.* will be hard to write with truth, for Mr. Hamilton has spent many years in picking his books from the accumulations that used to pile up in bookstores because nobody was aware of their charm. The publication of this catalogue will change all that overnight by starting collectors and libraries on a hunt to duplicate this collection. It looks easy—until you try it. Only a search through bookshops and booksellers' offerings can convince anyone of the rarity—often the downright unobtainability—of many a pretty booklet that was awarded a century ago as a Sunday-school prize. The average collector's game of follow-the-leader will be unexpectedly hard to play.

Book illustrations in general have not been collected as a form of art until fairly recently. Medieval and Renaissance craftsmen picked up drawings, prints, and illustrated books for the ideas that they could borrow for their own work. Thus the sixteenth-century enamel painters in Limoges copied wholesale from prints and book illustrations which they must have amassed from everywhere. Illustrated books naturally found their way into every great old library along with the vast majority of unillustrated ones, but the typical bookman of the past was a man of words, not of images. Before about 1900 the printed books that brought the highest auction prices were usually the unillustrated or early editions of classic authors, especially the Greek and Latin writers. Junius S. Morgan '88 was one of the last of these literate collectors of books, with his great series of editions of Vergil, which he gave to this library. Up to his time every educated man knew Greek and Latin well enough to read Thucydides and Tacitus for his pleasure. In Parliament a speaker could make a point with a line from the *Iliad*, and in Congress with a tag from the *Aeneid*. W. H. Auden has said that as recently as his own recent school days, the *Iliad* was still such a reality that English boys played games in teams of Trojans vs. Achaeans.

All that is gone. Nowadays even a verse from the Vulgate will draw a blank look from a man of good general education, for compared to our great-grandfathers we are all illiterate. The flight from that slippery illusion The Word—*ondoyant et divers* as man himself—is general, for our mathematicians and chemists com-

municate internationally by signs and symbols, and the naturalist and the historian of art, learning more from a photograph than from a description, have made pictures into their language of discovery. Against these gains one must chalk up as a loss the grown men whose only books are comics. But the decay of our verbal literacy has made room in our minds for a visual literacy such as has never been known, for we are at home in a whole vast new world that was virtually unsuspected in the past. Botticelli was hardly heard of a century ago, while today every educated man will recognize his "Birth of Venus." The then undiscovered arts of the Orient, the painting and sculpture of the Middle Ages are now familiar to us—let alone the many masterpieces that have re-emerged from underground.

This recent Great Divide in man's intellectual history was helped by the camera, though it had begun before 1839. Even before photography, systematic studies had already been made of prints and medals, both works of art of which there are many originals. The camera made it possible to assemble large series of exact likenesses of unique works such as paintings, sculptures, and the applied arts, and so to put these in some sort of order (an order, by the way, that would probably have astonished the artists involved as deeply as we would be astonished if we could see the place that historians will assign to the United States in a century or so). Series of photographs of works of art could be published for the everyday reader when line cuts became common in the 1880's and half tones in the 1890's.

Long after the camera had recorded conspicuous works of art, it started on book illustrations. Georg Hirth began in the 1870's to publish decorative art in the thirty-five volumes of his *Formenschatz*, and in 1888 Quaritch published Friedrich Lippmann's *The Art of Wood-Engraving in Italy in the Fifteenth Century*, which was the first book devoted to a national school of book illustration. Then, in 1907 to 1914 came Prince d'Essling's monumental study of Venetian book illustration before about 1525, which was the first great annotated synopsis of a local school of book illustration, grouping works by anonymous designers and demonstrating connections with Venetian painting and sculpture. In the nineties William Morris and Burne-Jones pioneered in collecting Gothic and Renaissance illustrated books. Their taste for early woodcut illustrations spread to the general public largely through the profusely illustrated catalogues of the London booksellers J. & J. Leighton in about 1910 to 1930.

The end result today is that we care a great deal if a book has pictures or not, and we scrutinize them for their quality. We regard illustrations as vital to the book, and not just a decoration to sell it to the illiterate, an eyewash or *Augenweid*, as Brunschwig called woodcuts in 1500 in his book on distillation. Early book illustrations are worth the attention that we give to them, for in the fifteenth century most of the best woodcuts appeared in books and not as single sheets, and later many great artists produced some of their most fascinating work as illustrators.

Yet early illustrations are not easy to appreciate, for, since we do not know who designed most of them during the first century of printing, we have to appraise the pictures purely for themselves, without the help of attaching them to a personality, or of easily grouping them. The artist is further hidden by the fact that most early illustrations were cut or engraved by a routine craftsman copying—often deforming—an artist's drawing. As a further drawback to book illustrations in general, each picture is disagreeably surrounded by type—by a machine-made ruling like gravel raked in rows, a busy, distracting frame that must be masked out if we are really to appreciate the picture. Think of the enhancement if Holbein's Dance of Death were set off by one of the fluid, inventive scripts of the Orient! As it is, the text pages of a great illustrated book often seem like a mere granular matrix whose bulk one must accept to get at the gems of pictures embedded in the brute mass.

Yet the book illustration has a particular fascination among all works of art because the juxtaposition of text and picture gives us the exact start of a work of art, the grain of sand at the central origin of the pearl, thus allowing us to guess at the process by which the Word was made Image. We have long been able to follow this literate pleasure in art through the book illustrations of Europe, and now, thanks to Mr. Hamilton, we can continue the pursuit at home, where, as so often happens, the nearest field is the last to be explored.

By organizing the scattered knowledge of American books with woodcuts and wood engravings Mr. Hamilton has changed the subject completely. It is as though he had picked up stones here and there, and then had discovered that they fitted together into a house whose shape no one—not even Mr. Hamilton himself—had suspected beforehand. He has added a fresh and handsome picture gallery to the American scene, a shrine to the Muse of Woodcut—or is she a dryad?—which we open tonight with a housewarming and a welcome to all.

The Development of Woodcut Printing in America

BY GILLETT G. GRIFFIN

When one is confronted for the first time with a mass of intelligently collected American illustrated books, such as the Sinclair Hamilton Collection, one is apt to be dazzled, if not slightly overwhelmed, by the productivity of American publishing and the quantity of illustrated material in the nineteenth century. We are just now beginning to re-evaluate these books and their contents, their type faces, their bindings, and their illustrations. Why is there such a sharp difference in temper between the eighteenth and nineteenth centuries? What was there to produce a school of illustrators in a land hardly conscious of "art"? Surely some of it was a matter of pride and competition—an attempt to keep in step with the products of Europe, especially with those of England. But much of it and the technology which produced it were the products of an awakening America.

The seventeenth and eighteenth centuries produced very little in the way of woodcut illustrations and they were generally of provincial quality. The very earliest known native American woodcut, the portrait of "Mr. Richard Mather," by John Foster, *circa* 1670 [No. 1],[1] is, for all of its experimental crudity and primitiveness, far more sophisticated than most of what followed for a century and a quarter. It is significant that, except for an occasional frontispiece (usually a stock portrait) and mastheads for newspapers and almanacs, children's books were among the very few illustrated volumes produced in colonial America. It is also interesting to note that in the 1760's the cuts in one of the few illustrated children's books, *The Prodigal Daughter* [No. 51], are credited to Pompey Fleet, a Negro slave of Thomas Fleet, Sr. (Fig. 1) and further that copies of these cuts may have been made by Isaiah Thomas [No. 45], who at that time was an apprentice and a boy in his early teens. In other words, book illustration was not considered a high art.

A great number of eighteenth-century woodcuts are anonymous

[1] The numbers in square brackets refer to the printed catalogue of the Hamilton Collection.

and one cannot say that there is an *American* expression or style to be found in them. This should not imply that these cuts are not often exciting examples of primitive art. A crude cut such as the frontispiece of *An Account of the Pelew Islands*, 1797 [No. 172] (Fig. 2), or the cut from the broadside *The Last Words of William Huggins and John Mansfield*, 1783 [No. 99], is rough and primitive, still they are both vital and exciting; but they could have been produced in almost any provincial place at that time. Paul Revere's "The Boston Massacre, perpetrated on March the 5th, 1770," 1771 [No. 59], is vigorous and, of course, reflects an American subject, as does the curiously quaint and rustic broadside *A wonderful Discovery of a Hermit! Who lived upwards of 200 Years*, 1786 [No. 110]. They might all have been cut in Banbury, York, Dublin, or in Epinal, except that they are done with possibly less sophistication. They are charmingly ingenuous.

At the end of the eighteenth century the illustrations for such Isaiah Thomas children's books as *Vice in its Proper Shape*, 1789 [No. 128], and *A Little Pretty Pocket-Book*, 1787 [No. 115], are better executed, but they are painstakingly pirated from British originals published by John Newbery and his followers. America was looking toward England and English competition in publishing. For a good part of the nineteenth century there was just as much piracy of illustration as there was piracy of text, and English models set the standards and the pace. The first decades of the new century produced the first crop of professional wood engravers in this country. Heretofore the engraver on type metal and the woodcut engraver had been a Jack-of-all-trades who had turned to illustration when the occasion demanded. For the most part his work had been anonymous. Now, engravers signed and initialed their work. Publishers increasingly pointed with pride to the illustrators and wood engravers who embellished their pages. Some eventually became quite celebrated. The first of this new generation was Dr. Alexander Anderson, who ceased carving people to carve on boxwood just before the turn of the century. Like most of the American wood engravers of his time, he was a diligent imitator of Thomas Bewick and his school. These first true craftsmen were not creative artists. Their work is good, but it is also only a first step toward what can be called an American school. Their efforts were to begin to make America picture-conscious.

At this point it might be well to explore the technological advances concurrent with the development of an American school of illustrators, since it is a consideration of much importance.

Fig. 1. *The Prodigal Daughter,* Boston [1769]. [No. 51 (1)]

Fig. 2. George Keate, *An Account of the Pelew Islands,* Catskill, 1797. [No. 172]

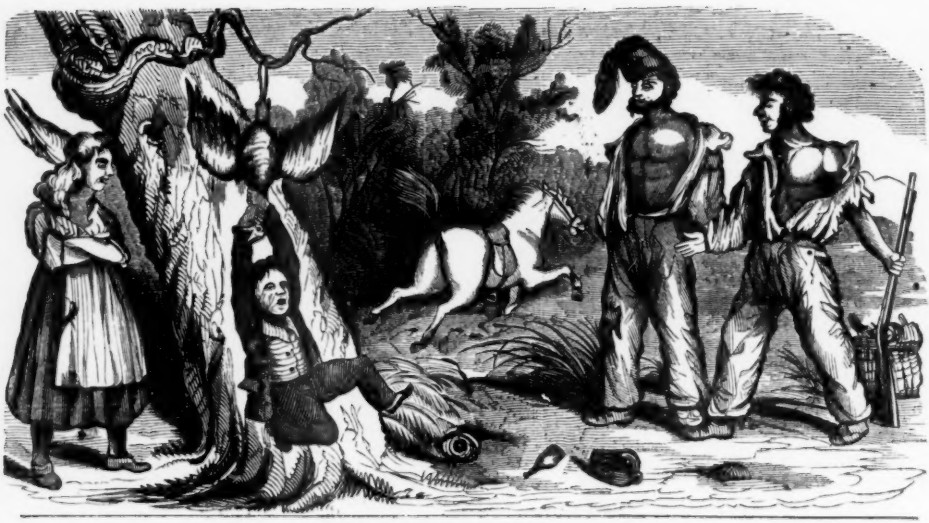


Fig. 3. *The Crockett Almanac 1840*, Nashville [1839]. [No. 1004]

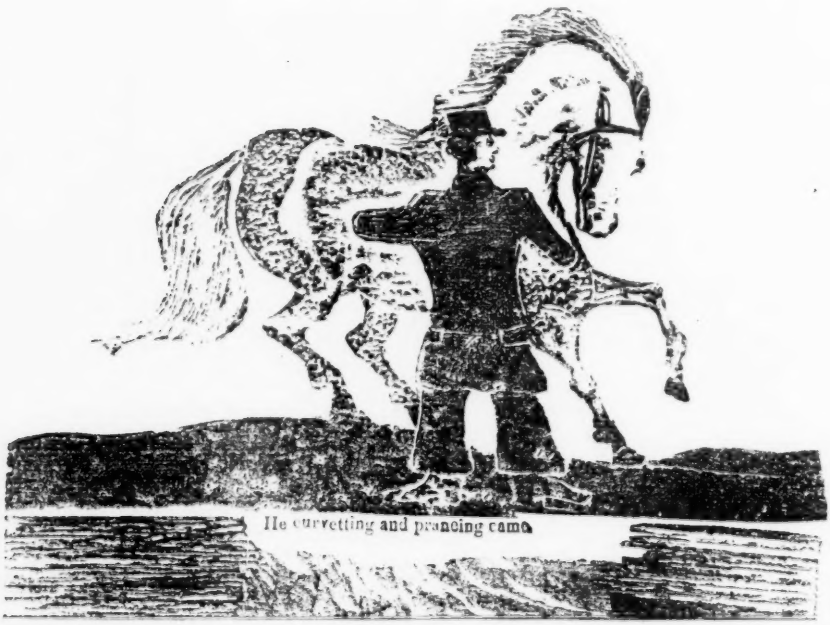


Fig. 4. William Cook, *The Ploughboy*, Second Part, Salem, 1855. [No. 518]

Fig. 5. *Pages and Pictures, from the Writings of James Fenimore Cooper*, New York, 1861, illustrated by F. O. C. Darley. [No. 655]

THE STUDENT.

Fig. 6. David H. Strother, *Virginia Illustrated*, New York, 1857. [No. 1236]

Fig. 7. William Barnes, *Rural Poems*, Boston, 1869, illustration by Winslow Homer. [No. 855]

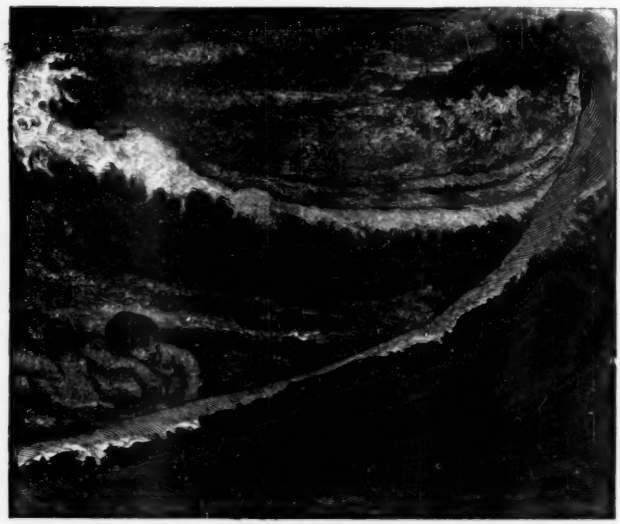


Fig. 8. Alfred Tennyson, *Enoch Arden*, Boston, 1865, illustration by John La Farge. [No. 957]

Printing from 1450 to 1800 saw few significant changes or improvements. Taste and fashion were the only variables. Style metamorphosed sometimes for the better, sometimes for the worse. The printing press, originally adapted from a paper press, remained the same "makeshift, slovenly contrivance" with but few minor seventeenth-century changes until Earl Stanhope created an improved, all-iron hand press in 1798. The old cumbersome wooden presses were irregular machines, too weak to print other than small blocks properly. Inking was accomplished with leather ink balls which were worked together and then rolled around on the type. With ink balls the inking could be controlled so that the blacks were dark and rich and the lights made more delicate. Inking was an art and, unfortunately, was not as often practiced as it should have been. With the uneven and often coarse pressure of the wooden press and the roughness of the handmade paper, together with a common trend toward overinking, eighteenth-century printing generally looks pretty crude. Franklin's American printing, even though he considered himself a craftsman, strikes us today as rather bad. Only in especially elegant books by such a master as Isaiah Thomas do we find good printing. Woodcuts, crude as they were, suffered the more for this.

The art of the woodcut was at its lowest ebb when, in the 1780's, Thomas Bewick of Newcastle-upon-Tyne pioneered for himself and the world a new form of relief printing from wood blocks which he called wood engraving. His experiments on end-grain fruit-wood blocks, with engraving tools instead of a knife, opened up a whole new art form which was to become the most universally popular form of illustration in the nineteenth century.

It was at the same time that Bewick was creating some of his best work (the *British Birds*) that the Stanhope press was created. It could print the blocks better than any wooden press. Bewick, probably because of a predilection for small size and love of detail, produced quite small blocks. He may have also realized that larger blocks are hard to print at best, and blocks approaching twelve inches were at that time quite impossible. As an example of this, a pupil of Bewick's, William Harvey, spent three years cutting an incredibly detailed block, eleven and one-half by fifteen inches, of Haydon's "Assassination of Dentatus." The cut closely imitated the popular swelled-line engraving of the period. It was so fine in its detail that it could not be printed by the Stanhope press—there was not enough pressure—so it had to be shelved. But in 1821 it was tried on the new Columbian hand press, which

proved strong enough to print a few copies on the smoothest possible Chinese paper before the block broke under pressure.

The Columbian press was invented by George Clymer of Philadelphia in 1813. This was the beginning of nineteenth-century American inventive ingenuity in the printing field. The whole of the last century was dominated by American technological advances in printing and allied fields. Clymer's press involved the first major improvement in basic press design in more than 350 years. It substituted an ingenious toggle joint in place of the screw, giving greater and more even pressure with less effort. It was a stirring piece of machinery, dramatically surmounted by a fierce eagle which soared with every pull of the stick. It was a best seller among hand presses for fifty years. A series of hand presses were invented and patented in England and America, the most important of which was the famous Washington hand press, still manufactured and widely used for the printing of cuts up to fifty years ago. Most of the presses were variations of the Washington and Columbian presses.

All these improvements of printing machinery helped advance the printing of wood engravings and cuts, but it was by no means easy to print them well. Theodore Low De Vinne states, at a time when the woodcut was still in use, that "not one cut in a dozen is printed as well as the engraver expected it would be, not even when it has been printed by an expert." He adds that the printers "say it is vexatious and unprofitable; some say they never want to see a wood-cut in their press-rooms."[2] For the truth remains that the printing of cuts is difficult at best. Thomas Bewick discovered that a series of torn paper overlays, packed on the tympan of the press or pasted to the back of the block, greatly improved the quality of detail in the impressions, and, in fact, brought out detail that otherwise would not print. But make-ready of this sort is very time-consuming to the commercial printer, whose job depends on the quantity of work rather than the quality. De Vinne says: "If the pressman did not instinctively see the proper relations of light and shade in the cut on which he worked, and did not at once catch the intent of the artist, the overlay he made for it would not help but would spoil the print. Occasionally a pressman of ability produced prints of merit, which increased the amateur's

[2] Theodore Low De Vinne, "The Growth of Wood-Cut Printing," *Scribner's Monthly*, XIX, No. 6 (Apr., 1880), 860.

admiration for wood-cuts, but the greater portion of the wood-cut printing done on hand-presses was below mediocrity."[3]

Along with the use of make-ready and the various improvements in the hand press, the steam cylinder press came into being to keep pace with the ever-growing demand for quantity and speed. Undoubtedly the cylinder press was faster, but a new method of inking had to be used—the roller. Leather and other materials were completely unsatisfactory, and the cylinder press had almost failed, when, about 1815, it was found that the dabber composition of the Staffordshire potteries (a mixture of glue and molasses) was the ideal ink-roller composition. It was used for a full century or more and is sometimes still manufactured by back-country printers. As an aside it might be noted that in times of dire emergency, such as during our Civil War or the Franco-Prussian War, besieged and starving towns have discovered what rats have always known, that ink rollers are edible. In any case, rollers spelled the end of individual inking with ink balls. The roller produced an even distribution of ink. At about the same time paper of a uniform thickness and great length was manufactured, making the matter of high-speed long-run printing of wood blocks with type a reality.

And so the period from 1800 to 1840 was a period of tremendous transition and growth; of growth and changes in the concept of the printed book and its form. The changes occurred in every feature of the physical book as well as in its contents. Bindings, for instance, changed radically in this period. Eighteenth-century books were generally bound in simple calf over oak boards or cardboard. Children's books were issued in gaudy "Dutch-gilt" wrappers or more simple blue paper over wooden boards. That, with very few exceptions, was the extent of it. The nineteenth century soon abandoned oak boards in favor of cardboard. Brightly colored papers and richly designed printed covers replaced the "Dutch-gilt" on the outside, while colored end papers enlivened the inside. Paperback books in parts came into fashion, together with publishers' series. Leather, after enjoying unrivaled popularity for more than one thousand years, gradually gave way to other binding media. Special moroccos and fancy-grained thin leathers, however, came into fashion on the spines of gift books and special editions, while such monstrosities as gutta-percha enjoyed momentary popularity. But the most significant innovation was the cloth binding.

[3] *Ibid.*, p. 874.

At the outset they were simple enough, often a rich color with a small contrasting paper label pasted on. But shortly, by the 1830's, they were blind-stamped, stamped with gilt, embossed, and even printed with colors. All kinds of cloth were used—even plush for some special bindings. The period from the 1830's to the 1850's was one of fertile imagination run rampant. The best of these bindings are a magnificent testimonial to Victorian ornamental taste. Many, however, are over-ornamented, while others manage only to appear heavy and dingy. But it should not be forgotten that this was a great release from a millennium-long tradition, and that those twenty-odd years saw the development of the modern trade binding.

Printing types underwent the same revolution. Bodoni and the Didots heralded a new age of type design which temporarily eclipsed the old-style letter forms. The machine age could at last triumph over the manufacture and printing of the hairline. Almost anything could be cast now, from microscopic types to the most highly ornamented letters imaginable. The exuberant diversity of styles became so great that even scores of nameless back-country printers designed their own types for newspapers, broadsides, and books. These faces in their infinite variety are being eagerly rediscovered now by designers who find in them certain expressive mood, color, humor, or charm. Daniel Berkeley Updike, the historian of type, had little patience with them. As far as he was concerned, "a tide of bad taste had swept everything before it by 1844." He felt that these types were "capable of greater vulgarity and degradation" than any types had ever been before. He says about the simplest of these, the "gothic" faces: "What is called 'gothic' by type-founders has no relation to any Gothic style; and is purely an arbitrary name—unless it hints at the artistic abilities of its inventors. It is nothing but a diagram of a letter—all qualities of design having been left out."[4] These types came flooding out from the foundries and were also mass-produced in wood type by machine. Wood engraving became so facile that, if a type did not exist, it—and often a whole or a part of a title-page or half title—was cut in wood at the drop of a hat.

Publishers at this time were wrestling with the problems of large-scale production. In 1830 the Adams press was perfected, a huge platen power press which could print large sheets at four times the speed of the hand press. Supplanting all rivals, it was regarded as the only machine for printing books. De Vinne states that "for

[4] Daniel B. Updike, *Printing Types*, 2nd ed., Cambridge, Mass., 1937, II, 196; II, 197; I, 60, n.

many years the book printers of England and America opposed machines and machinery. It was the almost unanimous opinion of the printing trade, even as late as 1840, that really fine wood-cut press-work must be done on the hand-press and on hand-made paper."[5] It may be a surprise to many that a great deal of nineteenth-century paper had to be carefully dampened before printing. This had been true of all earlier handmade papers. Before the advent of calendering (putting the sheets of paper between cylinders of iron and hardened paper pulp) it was necessary to dampen the paper carefully before printing and to press it out afterwards. The cylinder press, long distrusted by printers and publishers, was finally proved a superior printing device as late as the 1860's. Earlier attempts at using stereotype plates on a cylinder press had not been successful on long runs, since the plates wore out too fast. Between 1839 and 1841 Joseph A. Adams, of New York, one of the most talented of all American wood engravers, invented for himself the electrotype process for transferring the image of type and cuts to a copper-faced plate by means of electrolysis. Electrotypes were infinitely more accurate than stereotypes and wore better than type metal. Adams called attention to the electrotype with his carefully supervised printing of the Harper *Illuminated Bible* of 1846 [No. 198]. This was a significant landmark in American publishing and wood engraving—"the first notable American effort to produce a richly illustrated book."[6] And it was a great success.

Illustration itself grew with all these advances. It might be well to review the progression of kinds of books which were graced with pictures. It is curious to find that in the eighteenth century *The Pilgrim's Progress*, because it was traditionally illustrated, was one of the few illustrated books for adults. Perhaps this is one good reason why it became one of the earliest of children's classics. The hard-working, practical-minded Yankee, with his close puritanical views and a raw country to tame, had little sympathy with the visual image. To him it had the discordant smack of idolatry. Miss Una E. Johnson, in her fine catalogue for an exhibition of American woodcuts at the Brooklyn Museum, quotes a Bostonian of 1719 as writing: "The Plow-man that raiseth Grain is more serviceable to Mankind, than the Painter who draws only to please the eye. The hungry man would count fine Pictures, but a mean en-

[5] *Op. cit.*, p. 874.

[6] Frank Weitenkampf, "F. O. C. Darley, American Illustrator," *The Art Quarterly*, X, No. 2 (Spring, 1947), 100.

tertainment. The Carpenter who builds a good House to defend us from the Wind and Weather, is more serviceable than the curious Carver, who employs his Art to please his fancy." There was also, in the mind of the publisher, the "questionable financial value of illustrated pieces."[7] So it would seem that at first the most workaday, the most plebeian, works were the only ones to bear pictures. From the children's books, chapbooks, and almanacs of the eighteenth century the idea of the desirability of the picture took hold but slowly. From its humble beginnings it spread to gift books, to histories, magazines, and finally to novels. By the mid-nineteenth century a goodly proportion of books were illustrated.

The last decade of the eighteenth century saw an illustrated folio Bible, published by Isaiah Thomas, and a fine illustrated Josephus, 1792 [No. 207]. Both are monumental but self-conscious efforts intended to prove that the new nation could rival Europe in fine bookmaking. The next forty years saw Alexander Anderson, John Warner Barber, and a host of followers of Thomas Bewick diligently at work on books of all sorts. These have real charm, although most of the cuts are reproductive and stiff. The Yankee had to prove that he was technically competent, with the result that the illustrations have a coldly mechanical quality about them.

The greatest strength of the Hamilton Collection rests in the fact that for the first time a host of minor, as well as major, illustrators, artists, and wood engravers is brought together for the same reason. This is the first attempt to make order out of the confused products of a fertile century. The greater part of this article has been on things technical, because they are so much a part of the growth of American graphic arts. America took to mechanization before it took to the arts. In rounding out the picture I should like to consider a few characteristic artists and illustrators who, it seems to me, sum up a spirit which is truly American. The early nineteenth century was characterized by the emulators of Bewick and the English school. Great numbers of cuts were produced by Anderson and his followers. Small cuts for children's books were liberally traded among country printers and one can follow certain cuts from New Haven, Connecticut, to Wendell, Massachusetts; thence to Northampton, Greenfield, and to Concord, New Hampshire. The same cut was often used for a number of different purposes—and, in fact, in many instances did not serve to illustrate the text. When the cuts wore down with too much printing, or

[7] Una E. Johnson, *American Woodcuts, 1670-1950; A Survey of Woodcuts and Wood-engravings in the United States* [Brooklyn, 1950], pp. 5-6.

when the whim struck the publisher, he would sometimes trim parts of them (like the background) or even cut blocks in half. A national flavor began to evolve in some pamphlet literature such as Parson Weems's *The Drunkard's Looking Glass* of 1818 [No. 1019]. The illustrations are attributed to William Mason and show the same native vigor that one finds in the lurid contemporary narratives of Indian captivities. Una Johnson points out the strongly American qualities of *The Crockett Almanacs* [No. 1004] —a true product of our frontier. Most of the cuts are anonymous, though many of the ones published in Boston are the products of John H. Manning. They are a popular reflection of the bawdy rollicking humor of a raw country (Fig. 3).

In Salem, Massachusetts, as late as the third quarter of the nineteenth century, an eccentric preacher, William ("Billy") Cook produced simple visionary verse in a series of forty-three pamphlets which he wrote, engraved on birch blocks, printed crudely, and published or peddled. He was self-taught and his works have a genuine rustic charm. Often as not they are hand-retouched by Cook with pencil or pen, and in the case of *Woman, Second Part. Ninth Part of The Cor Felix*, 1876 [No. 525], the plates are hand-colored to such an extent that they are almost original drawings. *The Ploughboy*, published in 1854-55 [No. 518], is pervaded by a charmingly archaic spirit. "Ellen" (p. 29) seems to have been derived from Queen Charlotte or some such, while the rearing charger of "He curvetting and prancing came" (p. 55) seems to have been lifted directly from the romantic school of Delacroix and Géricault (Fig. 4).

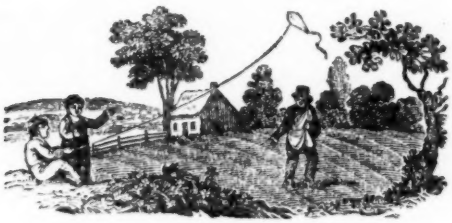
But by the mid-century the engraver and the illustrator were two separate parties. The engraver now was a professional craftsman who took enough pride in his work to sign it along with the illustrator. He was capable of miracles of technique. He was master of hairlines, tones, and textures of the sort which could hardly have been envisioned fifty years earlier. The first great American master of line was Felix O. C. Darley. His themes were native ones, often done in a sketchy style made popular in England from 1841 by *The Penny Magazine*. His favorite subject was the Indian and frontier life. As a result he was to illustrate Cooper's works in a way which has never been surpassed (Fig. 5). Cooper and Irving are the most famous of his authors, but American humor of the forties and fifties was his forte, and anyone who has looked into the period knows that Darley was as much a part of his time as Cruikshank had been to the London scene of the 1830's. His exquisite

vignettes for Cooper's works [No. 655] are infused with pen-work almost as subtle as that of Daumier or Grandville. In some of his largest illustrations for the "penny dreadfuls" of Ned Buntline [No. 674] he achieved a monumentality and force of the highest caliber, although these paperbacks are wretchedly printed, leaving us to guess at what must have been the artist's intention. It is in place here to note that, several decades before, Daumier had rebelled against wood engraving, complaining that the engraver mutilated his lines and line-quality. Darley, too, must have flinched at some of the printed results of his efforts.

Two contemporaries of Darley also come readily to mind, David Hunter Strother ("Porte Crayon") and Charles Christian Nahl. Nahl was German and European-trained, but quickly developed a style to fit the gold rush spirit in California. His illustrations for Delano's *Pen Knife Sketches*, 1853 [No. 1110] are a delightful record of a colorful era. Strother achieved a brilliance to his prewar drawings of the South that was well-nigh unique in American printing of the time. His delightful *Virginia Illustrated*, 1857 [No. 1236], is one of the most attractive books of the mid-nineteenth century (Fig. 6).

The illustrations of Winslow Homer and Thomas Nast need little comment here. It should be mentioned, however, that by the 1860's small boxwood blocks could be bolted together to make up blocks of any size. Different engravers could work on the separated blocks before they were bolted together and later a master engraver could finish the whole. In this way *Harper's Weekly* cuts of great size could be worked practically overnight by a group of engravers for quick news coverage. After being *Harper's* "special correspondent," Homer went on as a popular illustrator with a rather tight style (Fig. 7), until he devoted himself to pure painting and became one of the freest and most original painters of his time in this country. Nast was the most forceful cartoonist of his day, and the distiller of the images of Uncle Sam and Santa Claus. One could continue naming names, like Augustus Hoppin and Hammatt Billings, but I shall mention only the curiously haunting illustrations by John La Farge for *Enoch Arden*, published in 1865 [No. 957]. La Farge had recently returned from a trip to Japan, and one can distinctly trace the influence of both Hokusai and Hiroshigé a full fifteen or twenty years before the same artists had an influence on the impressionists in Europe (Fig. 8). The book is imaginative and sensitive throughout.

But it is to be lamented that the latest group of books—those illustrated in the 1870's and 1880's—show a tendency to overpower the cuts with toned "washes" of dark grey. The work becomes hard and cold. Gone is the fresh feeling for line used so well in the 1840's and '50's. Fancy editions containing the work of numbers of famous and popular artists seem dark and cluttered. The books lack unity. Even the bindings are weighted down with too much heavy frozen ornament. All this heralds the end of a great tradition and makes way for a new method of illustration—the photograph.



American Painters as Book Illustrators 1810-1870

BY DAVID B. LAWALL

ENGRAVINGS on copper, steel, or wood, reproducing designs by American painters appeared frequently throughout the nineteenth century as book illustrations or embellishments. Prior to 1840 the gift books[1] and various periodicals included many copper or steel engravings after paintings or drawings by the major artists of that time. These early engravings rarely illustrated a particular, pre-existent literary text. The picture, printed on a heavy paper, was to be enjoyed as an independent work of art, and might itself be "illustrated" by a literary text. But a picture designed to illustrate a particular literary passage posed a special problem. In order that the reader understand precisely what section of the text the picture illustrated, it had to be printed as closely as possible to that passage. For this reason the wood engraving, which could be printed on the same page with the text, was the preferred medium for reproducing textual illustrations. Thus, much of the history of nineteenth-century American book illustration—as opposed to book embellishment—is encompassed within the history of wood engraving, and so may be conveniently studied in the excellent collection of American books illustrated with woodcuts and wood engravings formed by Sinclair Hamilton.

So extensive a collection of illustrated books raises several questions for the art historian. What kinds of books were illustrated at different times? Who designed and who engraved the illustrations? To what extent were painters interested in literary subjects and in designing book illustrations? Do the illustrations reflect the style and content of the painting of the same period? In the present article I should like to consider some aspects of the latter two questions. In the painters' designs used as book illustrations between 1810 and 1870 three major phases in the history of American painting may be distinguished.

American painting before 1840 was predominantly factual or didactic. A portrait recorded the features of a particular person,

[1] The most recent article on gift books is by Benjamin Rowland, Jr., "Popular Romanticism: Art and the Gift Books," *The Art Quarterly*, XX, No. 4 (Winter, 1957), 364-381.

or a landscape presented a specific place at a definite time—the present state of decay of dead trees, the present storm, or the present sunlight. Historical paintings reconstructed past events for the edification of the spectator; while genre paintings represented states of existence, rather than elaborate anecdotes. Moral and religious paintings taught their ethical lesson. Realistic in style without overemphasis on irrelevant detail, these paintings presented clearly their facts or lessons. But the early painters were not especially interested in book illustration. A serious painting remained something to be judged independently of specific literary associations. When a design by a painter did appear as an illustration to a text, it was often a painting that had been reproduced simply because it happened to be suitable to the text in question. Or when an artist made a drawing to illustrate a certain text, the design served the same informative or instructive function that an independent painting might have fulfilled.

Before 1840 history books and Bibles occasionally contained illustrations that were based upon the designs of painters. There are in the Hamilton Collection three important Bibles. The fourth edition of Collins' quarto Bible, published in 1816 [No. 260],[2] among numerous copper and wood engravings after various European artists, mostly of the seventeenth century—Poussin, Guercino, Rembrandt, Le Brun, and others—contains one block by Anderson after Benjamin West's "Daniel Interpreting the Hand-Writing on the Wall." It was re-engraved by Anderson and printed in reverse in the quarto Bible published by M. Carey and Son, of Philadelphia, in 1818 [No. 262]. *The Illuminated Bible*, published by Harper and Brothers in 1846 [No. 198], one of the first important books to contain many wood-engraved illustrations after the designs of an American painter, includes some fourteen hundred small cuts designed by J. G. Chapman, each usually illustrating a single verse. But his frontispieces to the Old and New Testaments are more ambitious. The "Meeting of Jacob and Joseph" is in the realistic style characteristic of Chapman and other painters of his time (Fig. 9). The contour of each figure and the details of drapery, armor, and foliage are clearly delineated. In the robes of the figures at the left there is some attempt at historical accuracy, but the anachronous medieval armor of the warriors at the right may reflect the suit of Florentine armor which Tuckerman saw hanging over the mantelpiece of Chapman's New

[2] The numbers in square brackets refer to the printed catalogue of the Hamilton Collection.

York studio.[3] These Biblical illustrations, one may assume, were intended to render the incidents of the story more vivid to the reader, and so to increase his understanding of the book which was the foundation for the salvation of his Protestant soul.

Another series of wood engravings that, in reconstructing historical events, helps the reader to a clearer understanding of history is to be found in Abel Bowen's *The Naval Monument*, published in 1816 [No. 434]. Most of the plates, which represent naval engagements of the War of 1812, are from the designs of the Italian-born marine painter Michel Felice Corné. In order to present the clearest pictorial account of the battles, several of the engravings are accompanied by ground plans, or "sea plans," indicating the relative position of each ship. Thus, here too, the pictures are included with the primary purpose of visually informing the reader about particular historical events.

The Life of Nathanael Greene, edited by W. G. Simms, 1849 [No. 1024], and *The Life of General Lafayette*, by William Cutter, 1849 [No. 1023], contain engravings by Anderson after designs by the genre painter T. H. Matteson in which historical events are also depicted. These two books contain, perhaps, the best work of either artist. Matteson's drawings—battles, camp scenes, and other incidents from the lives of the two men—are full of vitality and very well drawn. Anderson's engravings, marked by fine delicacies of line and shade, have none of his usual stiffness.

During these early years of the wood-engraved illustration, in addition to the vivid presentation of an historical event, pictures were also included in children's books to teach a specific lesson. A design in William Dunlap's *History of New York, for Schools*, published in 1837 [No. 194], representing the murder of Jane McCrea, is intended both to impress the event itself upon the mind of the pupil, as well as to convey a moral lesson. In the dialogue between an uncle and the child whom he instructs we find the following discussion of the picture:

> *Uncle.* . . . As this is an interesting subject, and one of the examples of the horrours of war, and especially war in which savages are left to follow the dictates of uncontrolled passion, I have procured a picture of the event to impress it on your minds, and could wish that it might disgust you, and make you abhor all scenes of strife, battle, bloodshed, and murder. . . .

[3] H. T. Tuckerman, *Artist-Life: or Sketches of American Painters*, New York, 1847, p. 153.

John. It is an impressive picture, sir.

Uncle. Well designed by Mr. [George Loring] Brown, and engraved by Mr. Hooper.

In the same book appear two engravings after paintings by W. S. Mount. Representing a barefoot country boy seated on a doorstep and reading, one is entitled "The Studious Boy," and was engraved by J. A. Adams. "The Idle Boy"[4] depicts another country lad seated on a fence. Dunlap uses these two pictures as the basis for a lesson on the evils of idleness and the rewards of industry. The fact that the idle boy sits on a fence, in particular, forebodes his evil destiny. It may be doubted whether Mount in painting these pictures intended to moralize. But a moral lesson could easily be read into them and it was for this reason that they were included by Dunlap. Such moralizing illustrations appeared frequently in the children's books published before 1850, but rarely does one find either designs or engravings of a quality equal to these. Dunlap was able to publish such fine pictures only because the same engravings appeared also in the *New-York Mirror.*[5]

In general, the early wood engravings after the paintings or drawings of painters are in a realistic style. All in some way teach a lesson, either through visually reconstructing an historic event described in the text or by illustrating a moral precept.

In the 1840's a new art began to supplant the realism of the earlier painters. Daniel Huntington, Henry P. Gray, Luther Terry, John T. Peele, Asher B. Durand, John F. Kensett, Jervis McEntee, and others belong to what we may call the Sentimental School. This school is not to be characterized by any outstanding peculiarities of style—although the figure painters were influenced by Venetian tone and color, while the landscape painters placed increased emphasis on detail—rather, it is an interest in a new kind of subject which is common to these painters. Beginning in the late 1830's, painters frequently sought their subjects in poetry. While the earlier painters had dealt with subjects from the novels and histories of Cooper, Irving, and Scott, the Sentimentalists selected verses for illustration from a wide variety of poets. James Thomson's *Seasons*—a poem that had often been illustrated by the English sentimentalists at the end of the eighteenth century—pro-

[4] These two pictures are published as numbers nineteen and twelve in the catalogue of B. Cowdrey and H. W. Williams, Jr., *William Sidney Mount*, New York, Published for the Metropolitan Museum of Art by Columbia University Press, 1944.

[5] For this piece of information I am indebted to Miss Bartlett Cowdrey.

vided subjects for several painters about 1840. Between 1840 and 1870 many paintings were exhibited illustrating verses from Longfellow, Coleridge, Burns, T. B. Read, Gray, Bunyan, Bryant (landscape subjects), and, above all, Shakespeare. Other subjects in which feeling or sentiment, passivity or spirituality, predominates over intellect, reason, action, or materialism, although not derived from poems, were also popular. "Poetic" subjects and paintings directly based upon a particular verse appealed to a generation that had begun to tire of pessimistic moralities such as Cole's "Course of Empire," painted in the 1830's, and God's wrath manifest in deluges and expulsions from Eden. The heroic events of history and the dynamic aspects of nature were too immediate and vital for people who increasingly sought a separation of art and life—who wished to find in art something tranquil, soothing, reassuring. It might be said that, at this time, such advice as Dunlap's—to "abhor all scenes of strife, battle, bloodshed, and murder" —was taken seriously. But, while this new art became increasingly divorced from the realities of the physical world of things and events, it often embodied a refined perception of human emotion, of human character, thought and feeling.

An edition of Irving's *Sketch Book*, published in 1864 [No. 662], contains an illustration, based on a painting by Henry P. Gray,[6] to "The Pride of the Village" (Fig. 10). The story recounts the circumstances of the death of an innocent and beautiful rural maiden.

> The tenderness and indulgence of her parents, and the exemption from all ordinary occupations, had fostered a natural grace and delicacy of character, that accorded with the fragile loveliness of her form. She appeared like some tender plant of the garden, blooming accidentally amid the hardier natives of the fields.

She had fallen in love with a young army officer. The officer, too, loved the maiden, but could not marry her. When the time came for his regiment to depart, he asked the girl to accompany him as his mistress. She, maddened by his deceit, refused, and presently fell into a fatal melancholy.

[6] The painting, dated 1858, is now in the Metropolitan Museum of Art, New York. See A. T. E. Gardner, *A Concise Catalogue of the American Paintings in the Metropolitan Museum of Art*, New York, 1957, p. 17. I assume that this is the painting described by H. T. Tuckerman, *Book of the Artists*, New York, 1867, p. 443.

> The shock which the poor girl had received, in the destruction of all her ideal world, had indeed been cruel. Faintings and hysterics had at first shaken her tender frame, and were succeeded by a settled and pining melancholy.

The soul of superior delicacy and refinement is, in this way, destroyed upon coming into contact with the realities of passion. The girl died just after her conscience-stricken lover, too late, returned.

Rather than the return of the officer and the maiden's death—the most important event in the story—Gray selected the preceding moment for illustration. In the picture all movement, any suggestion of an overt, dramatic action, is eliminated.[7] The maiden is seated with her fond parents. The time is "that hallowed stillness peculiar to the day of rest," at early evening.

> Her father had just been reading a chapter in the Bible: it spoke of the vanity of worldly things, and of the joys of heaven: it seemed to have diffused comfort and serenity through her bosom. . . . Sickness and sorrow, which pass so roughly over some faces, had given to hers the expression of a seraph's. A tear trembled in her soft blue eye.—Was she thinking of her faithless lover?—or were her thoughts wandering to that distant churchyard, into whose bosom she might soon be gathered?

In selecting this outwardly tranquil moment Gray presents only three people, moved by strong but hidden feelings: the hope and fear of the parents, the melancholy, between-life-and-death serenity of the girl. Feeling, sentiment becomes the dominant subject matter of the picture. But to understand fully the emotional state of the figures, one must be familiar with the story, for the precise nature of the sentimental content is not clearly presented in the visual forms themselves. While retaining a realistic style, Gray attempts neither to reconstruct a significant event described in the text, nor to teach a moral lesson. Rather, he deals only with the subjective realities of human feeling.

In the *Festival of Song*, published in 1866 [No. 851], there is another illustration by Gray to a verse by Mrs. Osgood:

> Her girlish form, her glowing face, her soft, black hair, her beaming eyes.

[7] In the painting the returning lover is seen on horseback in the distance through the open window. There is also a stuffed stag's head over the window in the painting that does not appear in the engraving.

The picture, entitled "Joyousness," represents a carefree plump child in a landscape. Here there is no dramatic situation. The single figure is simply a personification of innocent, exuberant happiness.

The attempts to embody sentiment or poetic content in a realistic art were not limited to the figure painters. Such landscape painters as Durand, Kensett, McEntee, and J. A. Suydam sought to make of their art something more than a transcription of the facts of nature. Sanford R. Gifford saw an affinity between the creative activities of the painter and the poet:

> Both work from the same principles and aim at the same result, namely, to reproduce the impressions which they have received from beautiful things in Nature—the poet reproducing them when they can be reproduced by words; the painter, when they are so subtile as to elude the grasp of words.[8]

And Jervis McEntee, who designed many book illustrations, believed that landscape painting could express human thoughts and feelings:

> I look upon a landscape as I look upon a human being—its thoughts, its feelings, its moods, are what interest me; and to these I try to give expression. What it says, and thinks, and experiences, this is the matter that concerns the landscape-painter.[9]

If a landscape painting is like a poem and can convey human sentiment, then it may very well be used as an illustration to a poem of feeling.

By John F. Kensett, a rocky coast in the *Festival of Song* illustrates the lines:

> Go sit by the summer sea, thou whom scorn wasteth,
> And let thy musing be where the flood hasteth;
> Mark, how o'er ocean's breast rolls the hoar billow's crest,—
> Such is his heart's unrest who of love tasteth.

And in the same book, a low-lying coast, with a placid evening sea, the sun setting, by J. A. Suydam illustrates these lines by Waller:

> The seas are quiet when the winds give o'er;
> So calm are we when passions are no more.

[8] G. W. Sheldon, *American Painters*, New York, 1879, p. 15.
[9] *Ibid.*, p. 52.

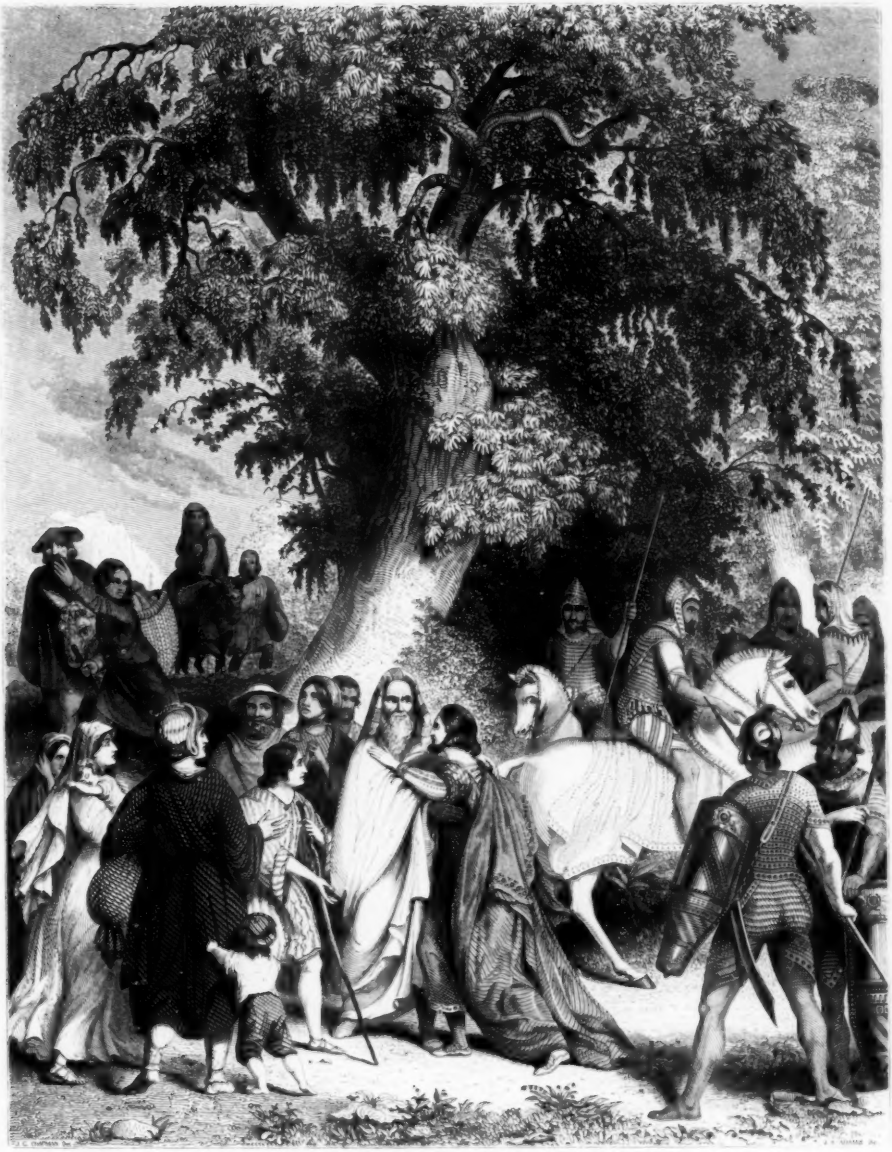


Fig. 9. *The Illuminated Bible*, New York, 1846, frontispiece to the Old Testament by J. G. Chapman. [No. 198]

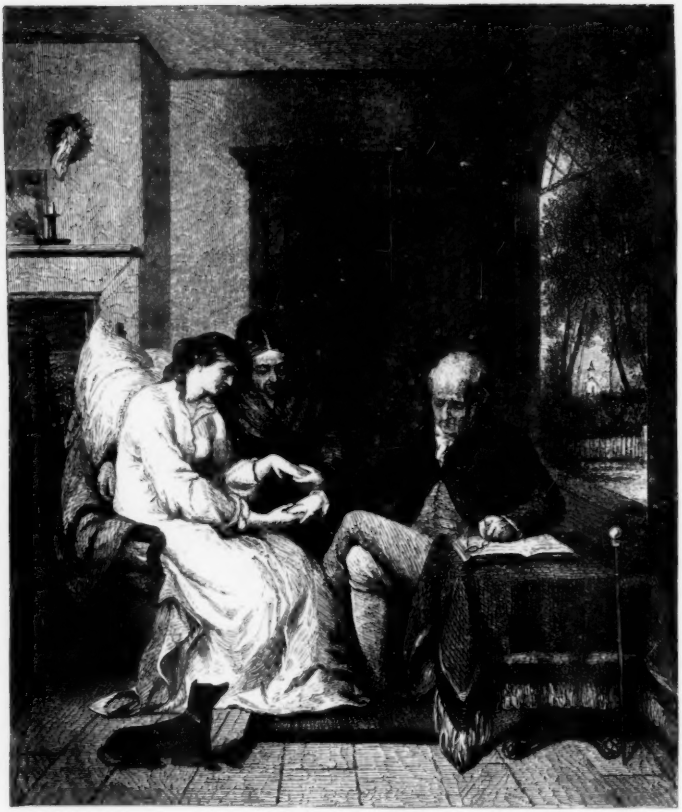


Fig. 10. Washington Irving, *Sketch Book*, New York, 1864, illustration by H. P. Gray. [No. 662]

Fig. 11. Alfred Tennyson, *Enoch Arden*, Boston, 1865, illustration by W. J. Hennessy. [No. 957]

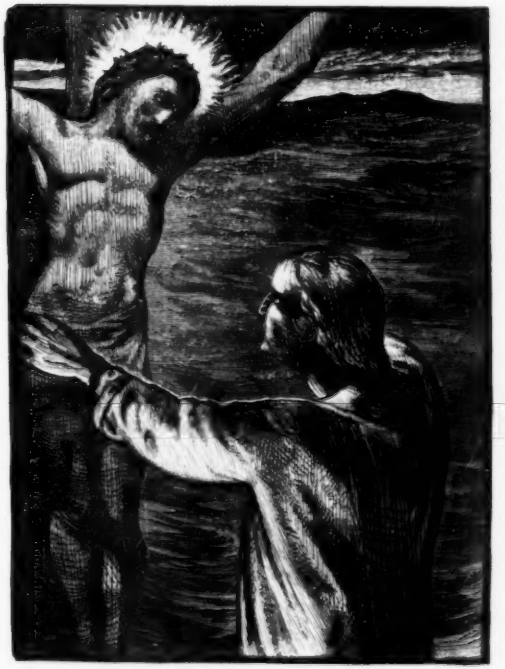


Fig. 12. Alfred Tennyson, *Enoch Arden*, Boston, 1865, illustration by Elihu Vedder. [No. 957]

Fig. 13. Alfred Tennyson, *Enoch Arden*, Boston, 1865, illustration by John La Farge. [No. 957]

Fig. 14. *Festival of Song*, New York, 1866, illustration by Winslow Homer. [No. 851]

As the drawing by Gray, described above, personifies the sentiment of joyousness in the figure of a little girl, so here different states of feeling—the rejected lover's turbulent heart and the tranquil mind —are represented in two different aspects of the sea. The moods of nature become metaphors for the moods of men. It is not clear whether these two illustrations were made especially for the occasion, or whether they are reproductions of paintings. But even if the latter were the case, it remains significant that landscape paintings were being executed at this time which could serve to illustrate these poetic metaphors of sentiment.

While some artists saw man reflected in nature, the older painter Durand continued to see nature as a revelation of God. A drawing by Durand (reproduced in the catalogue, Fig. 61), representing a solitary figure standing on a promontory, looking out over the sea to the setting sun, illustrates the lines from Anne C. Lynch's poem "To the Memory of Channing":

> Great teachers formed thy youth,
> As thou didst stand upon thy native shore,
> In the calm sunshine, in the ocean's roar;
> Nature and God spoke with thee. . . .[10]

Thus in the picture Channing communes through nature with God. Durand himself was entirely in sympathy with this conception of nature, for in 1855 he wrote:

> The external appearance of this our dwelling-place, apart from its wondrous structure and functions that minister to our well-being, is fraught with lessons of high and holy meaning, only surpassed by the light of Revelation.[11]

The illustration for "To the Memory of Channing" calls to mind a painting by Durand, the well-known "Kindred Spirits," owned by the New York Public Library.[12] This picture, a memorial to Durand's friend, the landscape painter Thomas Cole, represents Cole and Bryant standing on a precipice in the midst of the tangled trees, stumps, roots, and rocks of the primeval American forest. As in the picture of Channing by the sea, God reveals Himself in nature to Cole and Bryant. It is not impossible that the illustration

[10] Anne C. Lynch, *Poems*, New York, 1849 (copyright, 1848), p. 67 [No. 708].

[11] A. B. Durand, "Letters on Landscape Painting," *The Crayon*, I, No. 3 (Jan. 17, 1855), 34.

[12] Reproduced in Edgar P. Richardson, *American Romantic Painting*, New York [1944], Pl. 64.

preceded the painting, which was not exhibited until 1849. In this case it would have been the memorial poem which was the ultimate source of inspiration for the memorial painting.

Henry T. Tuckerman, in his sketch of Daniel Huntington, published in 1847, summarized well the intentions of this school:

> It is to our sympathies rather than our observation that it appeals. It aims not merely to portray fine looking men and women, but represents states of mind, conditions of feeling, phases of character. . . . The main idea, the chief aim of its pictures . . . is to express a sentiment. . . . it teaches and inspires, by some lofty, sweet, or pious feeling, represented with unaffected grace and simplicity.[13]

Not content with shifting the focus of painting away from informative and didactic subjects, a number of artists appeared after the Civil War—Elihu Vedder, John La Farge, William J. Hennessy, and Winslow Homer—who sought by means of style to dematerialize the three-dimensional forms of nature. Some continued to treat sentimental and poetic, while others returned to more realistic, subjects. In one sense the work of these artists may be considered as the logical extension of the Sentimental School. Where, in the sentimental picture, the sensitive protagonist had been represented in a realistic style as one of the figures in the painting, now the sensitive protagonist is the artist himself. Where, before, feeling had been represented in a sentimental situation, a personification, or a landscape equivalent, now it is the artist who expresses his own feeling and sensitivity by transforming reality in such a way that it will correspond to his personal vision. The ideal world of the heroine of "The Pride of the Village," which was destroyed in her encounter with the realities of passion, will be recreated in permanent, visual terms by the stylist.

An edition of Tennyson's *Enoch Arden*, published by Ticknor and Fields in 1865 [No. 957], includes several illustrations by this group of painters. "Preparing the Shop" by William J. Hennessy, illustrating the lines:

> . . . and set his hand
> To fit their little streetward sitting-room
> With shelf and corner for the goods and stores.

combines sentiment and style (Fig. 11). In the interest of sentiment Enoch at his carpentry is relegated to the background, while

[13] Tuckerman, *Artist-Life: or Sketches of American Painters*, p. 190.

his wife Annie, kneeling beside her child's crib, dominates the foreground. But unlike the earlier sentimental pictures, this is no longer conceived in realistic terms. The mother and the crib become a pattern of large areas of contrasting light and shade. The curves in the figure of Annie are repeated in those of the crib and contrast with a play of vertical and horizontal lines in the upper right-hand corner. The floor of the room is indicated only by large shadows and the white of the page. The use of large, simple, and clear areas and the lack of lines to create perspective produce a rather flat pattern that will fit conveniently between the pages of a book.

In illustrating the last moments of Enoch's life:

> There came so loud a calling of the sea,
> That all the houses in the haven rang.
> He woke, he rose, he spread his arms abroad
> Crying with a loud voice 'a sail! a sail!
> I am saved'. . . .

Elihu Vedder also creates an essentially two-dimensional pattern (Fig. 12). The dark blankness of the sea fills nearly all of the background beneath a narrow strip of black night sky. At the right, the figure of Enoch, his arms outstretched, is cut off at the waist by the lower edge of the composition. Vedder, one might assume, was more interested in the figure as an area in a composition than as a character in a drama. At the left is a figure of Christ on the cross, also cut by the edges of the picture. The time specified in the text —night—is represented in the prevalent dark tone, obscuring contour lines and dissolving mass. The relation of the illustration to the text calls for further comment. Vedder has abstracted the essential ideas—the mysteries of the infinite sea, the dying sailor, and salvation—and recombined them in an original composition that has nothing to do with the situation described in the text. The presence of the figure of Christ to signify Enoch's consciousness of his own salvation is entirely Vedder's invention. He does not illustrate the lines literally; rather, he creates a picture that symbolizes the essence of the text.

John La Farge also experimented in the 1860's with antirealistic stylizations. Several of his illustrations in *Enoch Arden*, for example "The Island Home" (reproduced in the catalogue, Fig. 89), are among the first pictures either in Europe or America to reveal the influence of Japanese wood-block prints. His "Enoch's Supplication" is in the night-tone style of Vedder. "The Solitary" (Fig.

13), representing the rescue of Enoch from the island is executed in what may be called a "white style." The horizon being nearly at the top of the picture, the broad expanse of the beach remains white, except for Enoch's shadow and a few rocks. Against this white ground the dark shaggy figure of Enoch becomes a silhouetted shape with emphasis on the arm and grasping hand that reaches diagonally down toward the heads of two sailors in the lower corner. Other illustrations by La Farge are, like those of Hennessy and Vedder, either sentimental or symbolic, while here he represents an overt action "de-realized" by the stylization of the forms of the figures and the setting.

The final stylist whom we may consider is Winslow Homer. His early illustrations for *Harper's Weekly* are realistic—often representing genre subjects with numerous figures and little attention to the total design. But by the mid-1860's, while retaining realistic subject matter, he had begun to simplify and to clarify his design. In an illustration to a poem by George Darley in the *Festival of Song* (Fig. 14) the horizon has been raised nearly to the top of the composition, forming a flat light background against which the figures are silhouetted. In the figures, detail is suppressed, and the forms become large and simple shapes. With its high horizon line and predominantly white background, against which is placed the pattern of the figure-shapes, Homer's illustration is similar to "The Solitary" by La Farge. But Homer, unlike La Farge and Vedder, rarely allowing an important figure to be cut off by the edge of the picture, maintains a nice balance between interest in style and interest in the subject represented.

The increased emphasis on style represented in the illustrations of Hennessy, Vedder, La Farge, and Homer is the last important artistic innovation of the painters whose works may be studied in the books of the Sinclair Hamilton Collection. In addition to the painters who have been discussed here there were many others who occasionally provided designs to be engraved on wood as illustrations. These illustrations can add considerably to our knowledge of the work of well-known painters, and they can provide a glimpse of the style and ideas of minor artists whose paintings have been largely forgotten. Thus the illustrations designed by painters should serve as a valuable supplement to what can be learned from other sources of the history of American painting and taste in the visual arts.

Soundings in the Sinclair Hamilton Collection

BY HOWARD C. RICE, JR.

THE publication of Sinclair Hamilton's catalogue of the Collection of Early American Book Illustrators and Wood Engravers which he has presented to the Princeton Library will doubtless lead many to think of this as a new acquisition. The catalogue will, to be sure, now make it possible for the public at large to view the collection as a whole and to become acquainted with its riches, but it is difficult for those of us on the Library staff who have watched these books take their places on our shelves, a few at a time, over the past decade or so, to think of them as new acquisitions. Already they have become old friends. From time to time we have had occasion to turn to the Hamilton Collection for our exhibitions, and, regardless of the subject, we have rarely been disappointed. We have found material to "illustrate" our displays, as one would expect from a collection of illustrated books, but in looking for pictures we have found so much else that we now frequently forget the word "illustrated" and think of it simply as a collection of remarkably diversified books exemplifying all phases of American life—and much besides. Since each of our Library exhibitions is a sample bit of research into a given subject, some of the trial soundings that we have thus had occasion to make in the Hamilton Collection may be worth describing here for the benefit of other searchers and as a foretaste of the surprises awaiting them.

Several years ago, when our attention was momentarily fixed upon the Rittenhouse orrery and the subject of the teaching of Newtonian science in eighteenth-century America, we found in the Hamilton Collection, in *Father Abraham's Almanack* for 1766 [No. 38],[1] a woodcut signed "H. D." (who Mr. Hamilton thinks may be Henry Dawkins, the same who engraved the famous 1764 view of Nassau Hall) showing a schoolmaster teaching astronomy to his pupils with, as legend, the admonition:

> Mark how those glorious Orbs in Order move,
> And shew their great Creator's Power and Love,

[1] The numbers in square brackets refer to the printed catalogue of the Hamilton Collection.

Who ev'n from Nothing form'd them all, and said
Appear ye Globes! he spake, and was obey'd.

Nothing perhaps could better epitomize the religious spirit of scientific teaching in colonial institutions like the College of New Jersey than this humble woodcut. Upon this same occasion, when we wanted appropriate designs of the signs of the zodiac as decoration for the cover of our book on the Rittenhouse orrery, we had an embarrassment of riches in the "Pennsylvania Dutch" almanacs issued by Christopher Saur of Germantown [Nos. 24, 39, 39a, 62] —a fitting source, since Saur, like Rittenhouse, was of German descent and worked in the same corner of Pennsylvania. Eighteenth-century almanacs, Pennsylvania German imprints: here are two categories of books generously represented in the Hamilton Collection.

The Pennsylvania German books include such items as: the massive *Blutige Schau-Platz oder Martyrer-Spiegel*, from the press of the Brethren at Ephrata, 1748-49 [No. 26]; *Der Kleine Kempis*, Germantown, 1750 [No. 29(1)]; a *Gesang-Buch*, Germantown, 1753 [No. 33(1)], complete with music for singing psalms; the *Paradisisches Wunder-Spiel*, Ephrata, 1766 [No. 43]; as well as the many almanacs printed by Saur and others. All of these carry us back to the traditional imagery of the Continent and at the same time, through their successive use of imported cuts and then of newly engraved ones, record the gradual naturalization in America of one strain of European culture.

The many English-language almanacs—one of the principal outlets for such "native American" book illustration as existed at the time—provide a good index to the sort of reading matter that was available in the relatively unlettered American homes of the eighteenth century. The Hamilton Collection brings to the Library, for example, three editions of Franklin's *Poor Richard*—for 1749, 1752, and 1753 [Nos. 27, 30(1), 30(2)]. Thumbing through the already well-thumbed almanacs for the period subsequent to these, we catch echoes of the stirring events of the Revolution as they resounded through towns, hamlets, and farms up and down the Atlantic coast. Here, in *Bickerstaff's Boston Almanack* for 1769 [No. 47], are a portrait of Pascal Paoli, another of John Wilkes, protected by Hercules and Minerva and buttressed by "Lockes Works" and "Sidney On Government"; as well as the words and music of "The Liberty Song":

Come join hand in hand brave Americans all,
And rouse your bold hearts at fair Liberty's call. . . .

Edes & Gill's North-American Almanack . . . For the Year 1770 [No. 53] displays Paul Revere's woodcut entitled "A Prospective View of the Town of Boston . . . and of the Landing of — Troops in the Year 1768, in Consequence of Letters from Gov. Bernard, the Commissioners, &c. to the British Ministry," as well as the text of resolutions passed at a meeting of merchants and traders in Faneuil Hall. A portrait of William Pitt ("The guide, the friend, the guardian of us all") appears in *Bickerstaff's* for 1772 [No. 57], while *The Massachusetts Calendar* for 1772 [No. 59] includes a cut of the Boston massacre by Revere after his 1770 copper engraving. *Bickerstaff's* for 1776 [No. 73] brings us "A very neat Plan of the Town of Boston" and its fortifications, and a "Method of making Gun-powder"; *George's Cambridge Almanack* for the same year [No. 75a], "A Narrative of the . . . ravages of the King's troops . . . on the 19th of April, 1775," and a portrait of Dr. Joseph Warren, the hero of Bunker Hill, with an account of the battle and verses in praise of the patriot-martyr (Fig. 15). Moving forward a few years, to *The Continental Almanac* for 1782 [No. 92], we learn that "A Prisoner from Virginia's coast, Cornwallis has return'd, sir . . ." and behold a woodcut of "Cornwallis turned Nurse, and his Mistress a Soldier"; in *Weatherwise's Town and Country Almanack* for 1782 [No. 95] we have pictures of "Britannia in Distress" and of "The English Farmer brought home drunk, with his Welcome from his Wife and usual Attendants"; and then, in *Weatherwise's* for 1784 [No. 100], "the Victorious General Washington, survey'd in pleasing attitudes, by Wisdom and Valour, while Britannia deplores her loss of America." None of these woodcuts, of course, displays much artistry, and it would be vain to ask from them that kind of accurate pictorial reporting of events that our more sophisticated present-day tastes expect. There existed in America no corps of skilled draftsmen and artists like those, for example, who were to provide such a detailed and accomplished documentary record of the places, peoples, and events of the French Revolution. But the very crudity of these contemporary pictures of the American Revolution and the circumstance of their appearance in ordinary almanacs make them worth our attention. Here, at least, is a hint of how Brother Jonathan was taught to visualize events and personages; here, as in the wood

blocks of the medieval *Biblia Pauperum*, are the simplified images of popular American hagiography and demonology.

Before leaving the eighteenth century (which accounts for only about two hundred of the thirteen hundred or more items in the Hamilton Collection), we mention a delightful children's book—one of the numerous juveniles in the collection—which came to our attention when searching for material on lotteries in colonial America. This is *The Picture Exhibition; containing the Original Drawings of Eighteen Disciples. To which are added, Moral and Historical Explanations*, printed by Isaiah Thomas at Worcester in 1788 [No. 124]. One of the pictures exhibited is "The Lottery" —with an appropriate moral explanation appended (Fig. 16). This was a rather exceptional lottery, organized by a schoolmaster for his little pupils, in which all the tickets drew prizes and in which the prizes were all "curious books magnificently bound in gilt paper, and embellished with an amazing number of capital drawings." As chance would have it, the prize for the first ticket drawn was the "History of the Bible," while the next in order proved to be "Histories of the Heathen Gods, and Fourfooted Beasts." This woodcut of "The Lottery," like the entire book in which it appears, was, to be sure, copied from an English publication and no doubt represents an English scene—yet here, nevertheless, we can see how the institution of the lottery was pictured and moralized for youthful readers of the period on both sides of the Atlantic. As a companion piece to this moral tale of the eighteenth century the Hamilton Collection provides another commentary on lotteries, published by the octogenarian woodcutter of New Haven, John Warner Barber, in his *The Picture Preacher, A Book of Morals*, 1880 [No. 382a]. In the explanation accompanying his picture of a "Lottery Drawing," Barber rejoices that "at the present time lotteries are prohibited in most of the States of the Union," and adds: "Gambling by lottery is the most mischievous, most pernicious of all forms of gambling, as thereby whole communities can at once become demoralized with the strife after ill-gotten gains."

In all the eighteenth-century books mentioned above we are never far from the European tradition. If we were not viewing them with the hindsight of modern Americans searching our own past for signs of future national development, we might equally well, from another vantage point, view them as provincial and somewhat unskilled derivations from the main stream of European

Fig. 15. *George's Cambridge Almanack . . . for . . . 1776*, Salem [1775]. [No. 75a]

EXHIBITION. 95

NUMBER XVI.

The LOTTERY.

By Maſter RUBENS.

THIS is a repreſentation of the manner in which we drew our lottery; and let me tell you, that this was the beſt of all lotteries ſince the tickets were all prizes, conſequently no blanks. The ſcheme of our grand

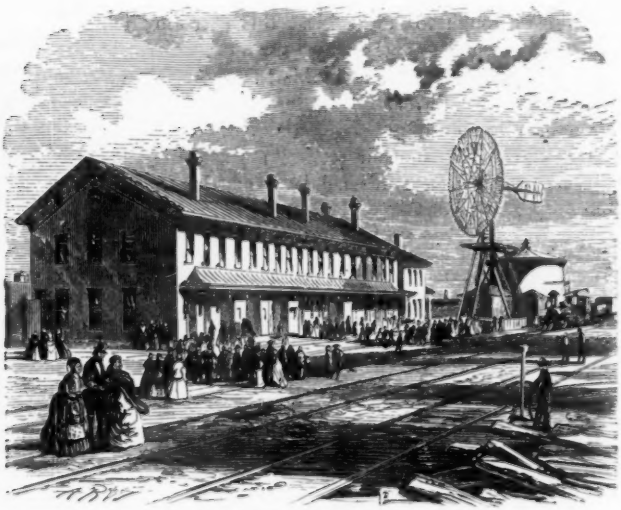
G lottery

Fig. 16. *The Picture Exhibition,* Worcester, 1788. [No. 124]

FIFTH AVENUE.

Fig. 18. Frederick Saunders, *New-York in a Nutshell,* New York, 1853. [No. 844]

Fig. 17. Francis Quarles, *Emblems*, New York, 1816, with cuts re-engraved by Alexander Anderson. [No. 259]

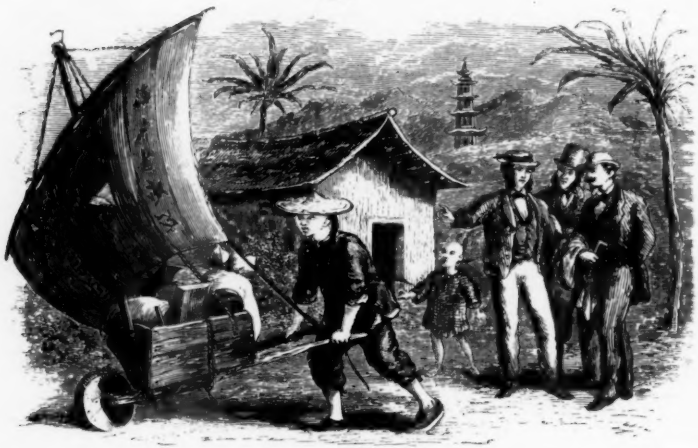


FIRST CLASS HOTEL ON THE PLAINS IN 1869.

Fig. 19. A. D. Richardson, *Beyond the Mississippi*, Hartford [1869]. [No. 1136]

SIMON SUGGS

Fig. 20. J. J. Hooper, *Some Adventures of Captain Simon Suggs*, Philadelphia, 1845, frontispiece by F. O. C. Darley. [No. 580]



THE CHINESE EMIGRANT STARTING FOR AMERICA.—Page 204

Fig. 21. R. H. Conwell, *Why and How*, Boston, 1871, frontispiece by Hammatt Billings. [No. 431]

culture. Such indeed was our approach to the Hamilton Collection when we were preparing the exhibition on Renaissance emblems, their roots and ramifications. We discovered in the collection unexpected evidence of the longevity of traditional emblematic imagery and of its survival in America three centuries after the first appearance of Alciati's *Emblematum liber* in 1531. (A copy of this *editio princeps* has recently come to the Library through the generosity of Mr. Hamilton, whose bibliophilic interests and benefactions, be it noted in passing, are not limited to American wood engravers.) We found, for example, three American editions of a late eighteenth-century English emblem-book, John Wynne's *Choice Emblems* (1772), published at Philadelphia in 1790, and at New York in 1815 and in 1818 [Nos. 131, 967, 968], as well as Quarles's *Emblems, Divine and Moral*—the famous English work (itself derived from Continental models) of Charles I's time—printed at New York in 1816 [No. 259]. For this edition the old pictures were newly engraved by Alexander Anderson (Fig. 17). "Of most of the cuts which now adorn it," says the publisher's preface, "it is hoped it might be said, speaking in the language of the author, at the opening of the ninth emblem of his third book,

> 'Is not this type well cut, in ev'ry part
> Full of rich cunning! fill'd with Zeuxian art?' "

Still more interesting, perhaps, is the series of mid-nineteenth-century works illustrated by John Warner Barber of New Haven: *Religious Emblems*, 1847 and 1852 [Nos. 377, 378]; *The Book of Similitudes*, 1860 [No. 379]; and *The Bible Looking Glass*, 1866 [No. 381]. "It has been our aim in the drawing of the cuts," writes Barber in his preface to the first of these, "to avoid all the monstrosity connected with heathen mythology, or any thing overstrained or uncouth in appearance. We have also endeavored to produce a work, the tone or morality of which shall be in accordance with Christian principles." The Hamilton Collection is rich too in several other categories of books which, like the emblem-books, served as transmitters of traditional imagery: "Hieroglyphical Bibles," for example [Nos. 122, 153, 200, 211]; numerous editions or adaptations of Aesop's fables [Nos. 142, 314, 382a, 836, 1170]; juvenile "transformation books," also known as "metamorphoses" [Nos. 360, 1168]; and *Emblems of Mortality; representing . . . Death seizing all Ranks and Degrees of People*, published by Babcock at Hartford in 1801 [No. 214, later editions, Nos. 247, 336] with Alexander An-

derson's engravings, the ancestry of which goes back through Bewick and Holbein to the medieval Dance of Death.

Not medieval survivals, but daily life in nineteenth-century America is, however, the principal emphasis in the Hamilton Collection. Few phases of this life are left untouched. Whenever, for example, we have wanted to evoke the background of some literary figure or historical episode—Melville's Berkshires, the ante-bellum South, or New Bedford in the whaling era—we have rarely failed to find some appropriate contemporary representation of landscape, dwelling house, or city street. The face of America, before twentieth-century face liftings, is admirably delineated in these books. There are the standard repertories—but in fresh and eminently exhibitable condition—such as the *Historical Collections* of Barber and of Howe [Nos. 370, 375, 376, 770, 922, 923], Benson J. Lossing's *Pictorial Field-Books* [Nos. 985, 989], and the *Picturesque America* edited by William Cullen Bryant [No. 737], this last in the original parts. But there are also countless less obvious sources: Beckett's *Guide Book of the Atlantic and St. Lawrence . . . Rail Roads, including a full description of all the interesting features of the White Mountains*, 1853 [No. 388a]; Hunter's *Panoramic Guide from Niagara Falls to Quebec*, 1857 [No. 1260]; R. A. Smith, *Philadelphia as It Is, in 1852* [No. 467]; R. L. Midgley, *Boston Sights*, 1860 [No. 839b]; G. C. Mason, *Newport Illustrated*, 1854 [No. 845]; Frederick Saunders, *New-York in a Nutshell*, 1853 [No. 844] (Fig. 18); and Thomas Butler Gunn, *The Physiology of New York Boarding-Houses*, 1857 [No. 777]. Nor is the American West neglected: A. D. Richardson, *Beyond the Mississippi*, 1869 [No. 1136] (Fig. 19); James Richardson, *Wonders of the Yellowstone*, 1873 [No. 1097]; Henry T. Williams, *The Pacific Tourist*, 1879 [No. 1099a]; Benjamin G. Ferris, *Utah and the Mormons*, 1854 [No. 1174]; Theodore T. Johnson, *Sights in the Gold Region*, 1850 [No. 1164]; J. A. Benton, *The California Pilgrim*, 1853 [No. 1108], one of a series of California items illustrated by the Nahl brothers. Indeed, the Hamilton Collection, through such books as these, provides a fine supplement to the Philip Ashton Rollins Collection of Western Americana already in the Library. It must be admitted that Mr. Hamilton, with true collector's zeal and for the sake of a good wood engraving, has not always been able to resist the temptation of duplicating items present in the Rollins Collection. In general, however, he has further strengthened this area of Library strength, and has even added to it a new dimension

with such a work as Sophie May's *Dotty Dimple out West*, 1869 [No. 1137].[2]

Although the West, in the mid-nineteenth century, was already beginning to attract tourists, the more usual destination for the American traveler was Europe. Thus the Hamilton Collection provides a wealth of books portraying Jamesian American innocents amidst European scenes. Here, for instance, is Mrs. Piatt's *Bell Smith Abroad*, 1855 [No. 1255]; Oliver Optic's *Young America Abroad*, 1868 [No. 1135]; and H. E. Scudder's *Mr. Bodley Abroad*, 1881 [No. 869]. We have, too, Jacob Abbott's *Rollo in Paris, . . . in Rome*, and *. . . on the Rhine*, 1854-58 [Nos. 1049, 1261, 704]; as well as Daniel C. Eddy's *The Percy Family* on their travels through Europe, from the Baltic to Vesuvius, 1859-60 [No. 849]. As we discovered, when we were treating the theme of "Americans in Paris," the Hamilton Collection has fine fresh copies of Harriet Beecher Stowe's *Sunny Memories of Foreign Lands*, 1854 [No. 418]; of George W. Curtis' *The Potiphar Papers*, 1853 [No. 870], with Hoppin's charming picture of Mrs. Potiphar, resplendent in her Paris gown, making her curtsy to the Emperor; of William Allen Butler's *Nothing to Wear*, 1857 [No. 873], with pictures, also by Hoppin, showing Miss Flora M'Flimsey of Madison Square on her shopping rounds in Paris; and of Mark Twain's *The Innocents Abroad*, 1869 [No. 1288].

As some of the titles just cited may suggest, the Hamilton Collection is not limited to minor authors and obscure items primarily of documentary interest. There is in fact a fine array of famous first editions: Francis Parkman, *The California and Oregon Trail*, 1849 [No. 602]; Harriet Beecher Stowe, *Uncle Tom's Cabin*, 1852 [No. 408]; Nathaniel Hawthorne, *A Wonder-Book*, 1852, and *Tanglewood Tales*, 1853 [Nos. 409, 412]; Oliver Wendell Holmes, *The Autocrat of the Breakfast-Table*, 1858 [No. 875]; Thomas Bailey Aldrich, *The Story of a Bad Boy*, 1870 [No. 717]; W. D. Howells, *Their Wedding Journey*, 1872 [No. 895]; Mark Twain, *The Gilded Age*, 1873, and *The Adventures of Tom Sawyer*, 1876 [Nos. 897, 1291]. Because Henry D. Thoreau's sister Sophia drew what a contemporary described as a "feeble caricature" of the hut at Walden Pond, we have a first edition of *Walden; or, Life in the Woods*, 1854 [No. 1239a]. And because Louisa May Alcott's sister May (the "Amy" of fictional fame) was an aspiring artist, we now have the first edition of *Little Women*, 1868-69 [No. 206].

[2] "Then Dotty's mind strayed to a very different subject. 'It is so queer God is in this country just the same as he is in the State of Maine!' "

The student of American letters who may not be particularly concerned with collector's "points" and first editions, will still find in the Hamilton Collection a host of lesser names and of titles that are not always easy to find. As a sampling of these once popular works we might mention: Solon Robinson's *Hot Corn*, 1854 [No. 1043], a title fondly recollected by Henry James in his *A Small Boy and Others*; J. J. Hooper's *Some Adventures of Captain Simon Suggs*, 1845 [No. 580] (Fig. 20); T. S. Arthur's *Ten Nights in a Bar-Room*, 1854 [No. 1274]—temperance tracts, incidentally, are well represented; William T. Porter's *The Big Bear of Arkansas*, 1845 [No. 575]; George W. Harris' *Sut Lovingood. Yarns Spun by a "Nat'ral Born Durn'd Fool,"* 1867 [No. 918]; Henry W. Shaw's *Josh Billings, Hiz Sayings*, 1867 [No. 917]; H. H. Riley's *Puddleford, and Its People*, 1854 [No. 830]; and David R. Locke's *The Struggles . . . of Petroleum V. Nasby*, 1872 [No. 1152].

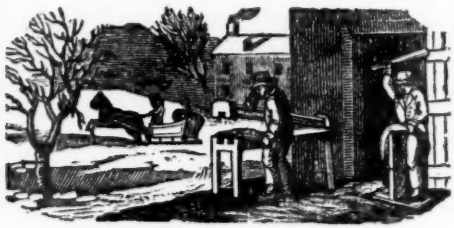
Lifting our sights beyond Puddleford, there remains one further investigation worth recording here. A year and a half ago, when we were garnering material for an "East and West" exhibition to illustrate the interrelations of China and the Occident, we again checked to see if there might be anything pertinent to the subject in the Hamilton Collection. As was to be expected, the results of this search were not considerable—but, in their way, curious and not without significance. In *A pretty New-Year's Gift; or, Entertaining Histories, for the Amusement and Instruction of Young Ladies and Gentlemen, in Winter Evenings* [No. 109], a juvenile published at Worcester in 1786 by Isaiah Thomas, we found, with a small woodcut for good measure, the "History of Hamti, Emperour of China." Hamti [K'ang-hsi?], we learn, was "the best and wisest Emperour that ever filled the throne," so wise in fact that his conduct was worthy to serve as a model for young ladies and gentlemen of the Occident. At the feast of the lanthorns, following the Emperor's victories over the Tartars, the impatient populace expected to see "one of the most glorious triumphs that had ever been seen in China." Instead, they beheld the Emperor in ordinary dress, "followed by the blind, the maimed, and the strangers of the city, all in new clothes, and each carrying in his hand money enough to supply his necessities for the year." Thus they perceived the wisdom of their King, "who taught them, that to make one man happy was more truly great than having ten thousand captives groaning at the wheels of his chariot." Isaiah Thomas' little book was, to be sure, a copy of a Glasgow publication of 1782—but this does not alter the interesting fact that the idealized

image of the "wise Chinese" that captured the fancy of the European mind in the late seventeenth century (the Confucian sage of the Philosophers) here survives for the edification of young Americans. Already, however, this picture was being replaced, under the stress of events, by a less flattering one. We find signs of the change in another English juvenile reprinted for American readers: Maria Edgeworth, *To-Morrow; or, The Dangers of Delay*, New Brunswick, N.J., 1807 [No. 936]. The hero-narrator of this tale, young Basil, the procrastinator, accompanied the British embassy under Lord Macartney to China. At Peking he railed at the mandarins, "these abominably stupid, or unnecessarily cautious, creatures of ceremony." At the imperial residence at Jehol in Tartary still more unpleasant experiences awaited him. The presents of artillery offered by the British to the Emperor excited admiration for their ingenuity, but the Chinese monarch nevertheless deprecated the spirit of the people who employed them and "could not reconcile their improvements in the arts of war with the mild precepts of the religion which they professed." Indeed, a rather unpleasant odor of gunpowder overhangs the tale. Because our young procrastinator carelessly left a candle burning, and a spark from this ignited the powder horn from which he had intended to load his pistols, there was a great explosion which wrecked part of the palace buildings. This "unlucky accident," Miss Edgeworth tells us, was one of the various causes, among the rest, which led the Emperor to order the British embassy to leave the Chinese dominions. The Emperor in this story is no longer the wise monarch, and his courtiers are outlandish objects of ridicule. To carry the story of East and West relations still further, the Hamilton Collection offers us an *American Missionary Memorial*, 1853 [No. 696], which includes biographical sketches of David Abeel, Walter M. Lowrie, and Jane Isabel White, early Protestant missionaries in China; and then, bringing us into the Gilded Age, Russell H. Conwell's *Why and How. Why the Chinese Emigrate, and the Means They Adopt for the Purpose of Reaching America*, Boston, 1871 [No. 431] (Fig. 21). This same year saw the publication, also in Boston, of an edition of Bret Harte's verses *The Heathen Chinee*, illustrated by Sol Eytinge, Jr. [No. 719], from which we learn, through the mouth of Truthful James,

> That for ways that are dark,
> And for tricks that are vain,
> The heathen Chinee is peculiar. . . .

With this caricature of the pig-tailed Chinaman we are far removed from the Confucian sage of a century earlier. East and West have met, under different circumstances, on the slopes of the Great Divide.

We conclude, from soundings such as these, that the Hamilton Collection for years to come will continue to offer rewards and surprises to those who turn to it, not just for pictures, not just for works on America, but for books on subjects as diverse as Newtonian science and Chinese emigration. This at least is a librarian's view, and one which may perhaps cause the collector to rub his eyes and marvel at what he has wrought.



Library Notes & Queries

WITH SPECIAL REFERENCE TO PRINCETON

PRINCETON'S FRAGMENTS OF A DISCARDED INAUGURAL ADDRESS OF GEORGE WASHINGTON

Among the George Washington manuscripts collected by the late Andre deCoppet '15, as part of the great autograph collection he bequeathed to Princeton, are two sheets, written on both sides in Washington's hand, and bearing respectively the page numbers 5 and 6 and 23 and 24, but without indication as to their origin. The first, when received, was understood to be part of a presidential message to the first Congress; the second was listed briefly as a portion cut from an autograph manuscript, with no conjecture as to its identity. The full import of the two fragments has recently been assessed by Nathaniel E. Stein in an article entitled "The Discarded Inaugural Address of G. Washington," appearing in the Spring 1958 issue of *Manuscripts* (Vol. X, No. 2), published by the Manuscript Society. The author here brings forward evidence to show that the fragments were once part of the manuscript of Washington's intended first inaugural address.

Washington delivered his famous first inaugural on the portico of Federal Hall, in New York, on April 30, 1789. The replacement was made shortly before Inauguration Day, presumably because the earlier version was somewhat radical, with its multiple recommendations to Congress, and possibly because it was too long for the occasion. Mr. Stein describes the fate that befell the manuscript of the original address, many scattered fragments of which he has located in numerous libraries and in privately owned autograph collections. A few, he notes, have survived in printed form only. The manuscript of the unused address had been among the papers delivered by Washington's heirs to the historian Jared Sparks for use in the preparation of his edition of Washington's complete writings. This editor, evidently acting on the assumption that the address, being undelivered, had no official existence, gave away as

souvenirs and relics whole pages, half pages, and even smaller pieces of the manuscript, sometimes adding his own autograph to Washington's in such a phrase as "Washington's handwriting. J. S." It is unfortunate that less respect was paid to the continuity of what Washington had to say than to his handwriting as no copy seems to have been made to preserve intact the text of the original composition intended for so momentous an occasion. Many of the parts scattered were, to be sure, carefully preserved in autograph collections, but inevitably many became lost. In his article Mr. Stein presents for the first time in proper sequence the texts of the fragments now known to have survived and he records, even if incompletely, Washington's thoughts at the time on the presidency, on national security, on the constitution, on the function of government, on defense, and on other topics of great importance. Princeton's fragments of the discarded address concern conditions in the states upon their emergence from the Revolution and problems related to the new nation's future.

"CHARLES KINGSLEY'S AMERICAN NOTES"

The Princeton University Library has published this autumn, as the seventh in the series of occasional publications sponsored by the Friends of the Library, *Charles Kingsley's American Notes: Letters from a Lecture Tour, 1874*, edited by Robert Bernard Martin, Assistant Professor of English at Princeton. Every member of the Friends has been invited to accept a complimentary copy of the book. The publication price is $3.00.

When Charles Kingsley sailed for America early in 1874, he was joining the procession westward of great Victorian authors which included Dickens, Thackeray, Arnold, and Wilkie Collins. Like his fellow-writers, Kingsley started for the United States with a tolerant and intelligent curiosity, looking forward to seeing the great new nation which had arisen in the last century and hoping there to spread his reputation further and to profit financially by the apparently limitless American enthusiasm for lectures by English men of letters. And like the other writers who went there, he found himself both charmed and repelled by America. During the six months he spent in Canada and the United States, he wrote regularly to Mrs. Kingsley in England, telling her of his shifting impressions of North America.

There has never been a complete edition of Kingsley's letters, so that anyone interested in his correspondence has had to depend

primarily upon his widow's two-volume biography, *Charles Kingsley: His Letters and Memories of His Life*, published in 1877, only two years after his death. Like most Victorian biographers writing familial memorials, Mrs. Kingsley was careful to exclude all personal references, as well as all the lively eccentricities which made her husband one of the most controversial figures of his time. Some of the letters from America appeared in her biography, and sections of them have since been published by successive owners. In 1950 the extant letters became part of the Morris L. Parrish Collection of Victorian Novelists in the Princeton University Library. *Charles Kingsley's American Notes* is published by the Library with the intention of presenting the last important group of letters written by the famous Victorian clergyman who was at once novelist, poet, historian, scientist, and social reformer.

Charles Kingsley's American Notes contains twenty-four letters written between January 30, 1874, the day after he had sailed from Liverpool, and July 14, when he wrote that he would see his wife within three weeks. In that half-year he had visited Longfellow, Mark Twain, President Grant, and the Governor-General of Canada, he had traveled clear across North America, staying with the most prominent Americans of his day, he had been idolized to the point of fatuity by some newspapers and subjected to scornful attack by others; his reactions to these experiences and many of the financial records of his tour are included in these letters, presented for the first time complete with the unflattering remarks on America which his wife withheld from publication. In spite of his early enthusiasm, Kingsley was repelled by American food, the speech of Americans offended him (they had, he wrote, a "horrid twang—women much more than men"), and, like many twentieth-century Englishmen, he hated "the hideous heat of these hot-air-pipes." Since he did not intend them for publication, in his letters Kingsley was candid both about his genuine liking for America and about those aspects of it which made him long to cross the Mississippi, to see "the first rise of the Eastern hills," and know that he was on his way home to his beloved England.

ARTICLES AND NOTES IN THE "CHRONICLE" ON BOOK ILLUSTRATION

In an issue devoted to one of the Library's major collections of illustrated books it has seemed appropriate to include the following list of articles and notes on book illustration which have been published in the first nineteen volumes of the *Chronicle*.

Frank Jewett Mather, Jr. "Winslow Homer as a Book Illustrator." I, No. 1 (Nov., 1939), 15-[32], illus. With "A Descriptive Checklist of His Illustrations in Books."

Lawrance Thompson. "The Boydell Shakspeare: An English Monument to Graphic Arts." I, No. 2 (Feb., 1940), 17-[24], illus.

Helen M. Knubel. "Alexander Anderson and Early American Book Illustration." I, No. 3 (Apr., 1940), [8]-[18], illus.

E. D. H. Johnson '34. "The Works of Thomas Rowlandson." II, No. 1 (Nov., 1940), 7-[20], illus. "Special Collections at Princeton, V." A description of the collection presented to the Library by Dickson Q. Brown '95.

Richard G. Woodbridge, III '39. "'Illustrated by Frank E. Schoonover.'" III, No. 1 (Nov., 1941), 19-27, illus.

Frank Jewett Mather, Jr. "A Statistical Survey of the Meirs Cruikshank Collection." IV, Nos. 2 & 3 (Feb.-Apr., 1943), 50-52, illus. The Meirs Cruikshank Collection in the Princeton Library was assembled by Richard W. Meirs '88.

Frank Jewett Mather, Jr. "George Cruikshank, Artist." IV, Nos. 2 & 3 (Feb.-Apr., 1943), 53-61, illus.

Gordon Hall Gerould. "Cruikshank's Literary Background." IV, Nos. 2 & 3 (Feb.-Apr., 1943), 62-64, illus.

Henry Lyttleton Savage '15. "John James Audubon: A Backwoodsman in the Salon." V, No. 4 (June, 1944), 129-136.

Frank Jewett Mather, Jr. "A Collection of Early American Illustrated Books." VI, No. 3 (Apr., 1945), 99-100. The Hamilton Collection in the Princeton Library.

Sinclair Hamilton '06. "Early American Book Illustration." VI, No. 3 (Apr., 1945), 101-126, illus. A revised version appears in Sinclair Hamilton, *Early American Book Illustrators and Wood Engravers, 1670-1870*, Princeton, N.J., Princeton University Library, 1958, pp. xiii-xxxviii.

Janet S. Byrne. "An American Pioneer Amateur." VI, No. 4 (June, 1945), 153-170, illus. An account of the life and work of Jonathan Fisher. (A reproduction in color of Fisher's oil painting of Nassau Hall, 1807, copied from the Dawkins engraving of 1764, may be purchased from the Library for $10.00.)

A. E. Gallatin. "Aubrey Beardsley." X, No. 2 (Feb., 1949), 81-84, illus. Reprinted in A. E. Gallatin and Alexander D. Wainwright '39, comps., *The Gallatin Beardsley Collection in the Princeton University Library: A Catalogue*, Princeton, N.J., Princeton University Library, 1952, pp. 1-4. (See below.)

Sinclair Hamilton '06. "'The Earliest Device of the Colonies' and Some Other Early Devices." X, No. 3 (Apr., 1949), 117-123, illus. "The earliest device" appears on the title-page of *Journal of the Proceedings of the Congress, Held at Philadelphia, September 5, 1774*, Philadelphia, 1774. (See the catalogue of the Hamilton Collection, No. 69.)

[W. A. Dwiggins.] X, No. 3 (Apr., 1949), 143-144. Original drawings by W. A. Dwiggins for the illustrations and decorations of the Peter Pauper Press edition of Jonathan Swift's *Travels into Several Remote Nations of the World of Lemuel Gulliver*, Mount Vernon, N. Y. [1949], with correspondence from Mr. Dwiggins and other material relating to the book, presented to the Library by Peter and Edna Beilenson.

Morse Peckham. "Blake, Milton, and Edward Burney." XI, No. 3 (Spring, 1950), 107-126, illus. Analysis of a series of illustrations by Edward Burney for *Paradise Lost* (the originals of which are in the Princeton Library), with a consideration of their possible influence on William Blake.

"George Cruikshank." XII, No. 1 (Autumn, 1950), 41-42. Additions to the Cruikshank Collection.

[A. E. Gallatin and Alexander D. Wainwright '39, comps.] "A Catalogue of the Gallatin Beardsley Collection." XII, No. 2 (Winter, 1951), 67-82, illus. Parts I-II. (See below.)

[A. E. Gallatin and Alexander D. Wainwright '39, comps.] "A Catalogue of the Galla-

tin Beardsley Collection." XII, No. 3 (Spring, 1951), 126-147, illus. Parts III-XIII. Reprinted, with a few changes and additions, and with Mr. Gallatin's article on Beardsley (*Chronicle*, X, No. 2) as an introduction: *The Gallatin Beardsley Collection in the Princeton University Library*, Princeton, N. J., Princeton University Library, 1952 (copies of which may be purchased from the Library for $1.00).

"Aubrey Beardsley." XII, No. 3 (Spring, 1951), 163. Additions to the Beardsley Collection.

"Mark Catesby." XII, No. 4 (Summer, 1951), 220-221. *Sammlung verschiedener ausländischer und seltener Vögel*, Nuremberg, 1749-76, presented to the Library by Edward D. Balken '97.

"A Modern French Translation of Heraclitus." XII, No. 4 (Summer, 1951), 221-222. The serigraphed *Héraclite d'Ephèse*, New York, 1949, presented to the Library by the artist, André Girard.

"Sketches of Virginia and Tennessee." XII, No. 4 (Summer, 1951), 222. Fifteen drawings by David E. Henderson, presented to the Library by George Henderson '09.

"Brasher's *Birds and Trees of North America*." XIII, No. 1 (Autumn, 1951), 39-40. Rex Brasher's *Birds and Trees of North America* [Kent, Conn., 1929-32], presented to the Library by the Class of 1906.

"*Moby-Dick*: A Century of an American Classic; Catalogue of an Exhibition." XIII, No. 2 (Winter, 1952), [63]-118, illus. Part XVI: "Some Illustrators of *Moby-Dick*," pp. 106-109. The illustrators are Rockwell Kent, Otto Tschumi (illus.), Boardman Robinson, Anton Otto Fischer, and Gil Wilson (illus.). See also Part XVIII, "Pictures of Whales and Whaling Scenes," pp. 112-116.

"The Kelmscott Chaucer." XIII, No. 4 (Summer, 1952), 215-216. *The Works of Geoffrey Chaucer* [Hammersmith, 1896], presented to the Library by Mrs. H. Howard Hagar.

"Audubon's *Quadrupeds*." XIV, No. 1 (Autumn, 1952), 46-47. *The Viviparous Quadrupeds of North America*, by John James Audubon and John Bachman, New York, 1845-48, presented to the Library by Edwin N. Benson, Jr. '99 and Mrs. Benson, in memory of their son Peter Benson '38.

"Illustrated Books." XIV, No. 2 (Winter, 1953), 102-103. Some sixty books—mostly European illustrated books—presented to the Library by Sinclair Hamilton '06.

"George Cruikshank." XIV, No. 2 (Winter, 1953), 103-104. Letters, drawings, books, and other material presented to the Library's Cruikshank Collection by Gordon A. Block, Jr. '36.

Robert A. Koch. "Florentine Incunabula." XIV, No. 3 (Spring, 1953), 157-160, illus. Five illustrated Florentine incunabula purchased by the Library through the generosity of a group of Friends.

Sinclair Hamilton '06. "John Foster and the 'White Hills' Map." XIV, No. 4 (Summer, 1953), 177-182, illus. William Hubbard's *A Narrative of the Troubles with the Indians in New-England*, Boston, 1677, with the "White Hills" Map, presented to the Hamilton Collection by Mr. Hamilton (*Catalogue*, No. 2).

William S. Heckscher. "Renaissance Emblems: Observations Suggested by Some Emblem-Books in the Princeton University Library." XV, No. 2 (Winter, 1954), 55-68, illus.

Alice Ford. "An Early Audubon Drawing." XV, No. 4 (Summer, 1954), 169-178, illus. Drawing of a Red-shouldered Hawk by John James Audubon, 1809, presented to the Library by Edwin N. Benson, Jr. '99 and Mrs. Benson, in memory of their son Peter Benson '38.

J. Benjamin Townsend '40. "*The Yellow Book*." XVI, No. 2 (Winter, 1955), 101-103. Description of a group of items relating to Aubrey Beardsley's work for Volume V of *The Yellow Book*, acquired by the Library through the generosity of the Friends.

R. A. Walker, ed. "Letters of Aubrey Beardsley." XVI, No. 3 (Spring, 1955), 111-144, illus. Previously unpublished Beardsley letters in the Princeton Library.

"*Schatzbehalter*." XVI, No. 3 (Spring, 1955), 152, illus. *Schatzbehalter*, Nuremberg, 1491, presented to the Library by Sinclair Hamilton '06.

"Woodrow Wilson; Catalogue of an Exhibition in the Princeton University Library, February 18 through April 15, 1956, Commemorating the Centennial of His Birth." XVII, No. 3 (Spring, 1956), 113-162, illus. Part XX: "Wilson as Seen by the Cartoonists," pp. 154-157.

Robert A. Koch. "Anton Koberger's Biggest Enterprise." XVII, No. 4 (Summer, 1956), 267-270, illus. German edition of the *Nuremberg Chronicle*, 1493, presented to the Library by Sinclair Hamilton '06.

Sinclair Hamilton '06. "Portrait of a Puritan: John Foster's Woodcut of Richard Mather." XVIII, No. 2 (Winter, 1957), 43-48, illus. Impression of the woodcut presented to the Princeton Library, in memory of Professor Frank Jewett Mather, Jr., by his wife, son, Frank Jewett Mather, III, and daughter, Mrs. Louis A. Turner. (See the catalogue of the Hamilton Collection, No. 1.)

Howard C. Rice, Jr. "More Emblem-Books." XVIII, No. 2 (Winter, 1957), 77-83, illus. Description of "a group of some fifty illustrated books of the sixteenth and seventeenth centuries, including emblemata and related categories," presented to the Library by Silvain S. Brunschwig.

Willis Van Devanter. "Photography in the Princeton Library." XVIII, No. 3 (Spring, 1957), 160-163.

"Books on Photography." XVIII, No. 3 (Spring, 1957), 167-168. "An exceptional group of books and periodicals illustrative of the development of photography in the nineteenth and early twentieth centuries" presented to the Library by David H. McAlpin '20.

"Additions to the Beardsley Collection." XIX, No. 2 (Winter, 1958), 104-105, illus. Including the gift of Charles E. Feinberg.

CONTRIBUTORS TO THIS ISSUE

A. HYATT MAYOR '22 is Curator of Prints at the Metropolitan Museum of Art.

GILLETT G. GRIFFIN is Curator of Graphic Arts in the Princeton University Library.

DAVID B. LAWALL is a graduate student in the Department of Art and Archaeology, Princeton University.

HOWARD C. RICE, JR. is Chief of the Department of Rare Books and Special Collections, Princeton University Library.

JAMES HOLLY HANFORD, Visiting Bibliographer in the Princeton University Library, is President of the Modern Language Association of America.

DALE ROYLANCE is a member of the staff of the Department of Rare Books and Special Collections, Princeton University Library.

SUZANNE WEVER is a consultant to the Theatre Collection of the Princeton University Library.

New & Notable

THE SAMUEL L. SOUTHARD PAPERS

The papers of Samuel Lewis Southard (1787-1842), Governor of New Jersey, United States Senator, Secretary of the Navy, and a graduate of the College in the Class of 1804, have been presented to Princeton through the generosity of Albert Southard Wright '00, P. H. B. Frelinghuysen '04, Carl Otto v. Kienbusch '06, and Sterling Morton '06.

Samuel Southard was born in Basking Ridge, New Jersey, the son of Henry Southard, twice a member of Congress from New Jersey. Graduating from Princeton in 1804, Southard went to Virginia as a private tutor. There he made the acquaintance of political leaders, including James Monroe, in whose cabinet he was later to serve. Upon his return to New Jersey Southard entered into the practice of law and, as a Whig, into politics. He was successively prosecutor for Hunterdon County, state assemblyman, a justice of the state supreme court, and United States Senator, being elected for the first time in 1821. In 1823 James Monroe named Samuel Southard as Secretary of the Navy, which post he held with distinction through the administrations of Presidents Monroe and John Quincy Adams. After the inauguration in 1829 of Andrew Jackson, whose policies Southard vigorously opposed, he returned to New Jersey, where he served as Attorney General and as Governor. In 1833 he was again elected to the United States Senate, where he served until shortly before his death in 1842. Although not remembered as one of the great statesmen of his day, Samuel Southard was an important political figure and, because he preserved so completely the documents that related to his long and active career in the service of his state and nation, his papers are among the most valuable that have survived from the first half of the last century.

The Southard Papers number some twenty-five thousand pieces. They consist primarily of political correspondence and of papers

relating to Southard's legal practice, covering mainly the two decades from 1820 to 1840. There is also some personal and family correspondence. Southard, it should be noted, did not maintain a file of copies of his own letters. There are, to be sure, a few drafts, but the correspondence consists almost entirely of letters received. Many of the letters, however, carry endorsements, in Southard's hand, indicating his thoughts respecting their contents. Here are found letters of some of Southard's most prominent contemporaries in politics and extended files of letters from lesser-known figures who, nevertheless, corresponded with Samuel Southard about matters of importance. Among the more notable of Southard's correspondents were Henry Clay, James Monroe, John C. Calhoun, John Quincy Adams, Edward Everett, Daniel Webster, and Nicholas Biddle. There are occasional letters also from James Madison, John Marshall, Lafayette, and Presidents Tyler, Fillmore, and Buchanan, and a few letters from outstanding persons of Southard's day not generally associated with political affairs, such as De Tocqueville, James Fenimore Cooper, and Emma Willard. There are, as a most important part of the papers, letters of less well-known personages who were, however, major political leaders in their respective states, among them Joseph Story and John Bailey of Massachusetts; Dutee Pearce of Rhode Island; Peter B. Porter, Nathaniel P. Tallmadge, and Samuel L. Gouverneur, of New York; Louis McLane and Arnold Naudain of Delaware; John Sergeant, C. C. Biddle, Thomas Cadwalader, and Mathew Carey, of Pennsylvania; William Wirt and Reverdy Johnson of Maryland; Montfort Stokes and Lewis Williams of North Carolina; Joel R. Poinsett of South Carolina; John J. Crittenden of Kentucky; Ninian Edwards of Illinois; and Charles Ewing and Theodore Frelinghuysen of New Jersey. Particularly well documented in the correspondence are the presidential elections of 1824 and 1840, and the papers must be counted an important source for the general political history of the 1820's and for the early history of the Whig party. The political history of New Jersey during Southard's career in politics is extensively documented and his correspondence contains many files of letters received regularly from county leaders in all sections of the state. As a lawyer, Southard became interested in numerous of the emergent economic interests of his day, particularly in New Jersey, being identified with such ventures as the Morris Canal and Banking Company, the Princeton-Kingston Branch Turnpike Company, railroads, and land interests.

Samuel Southard was generous in his support of religious, educational, and humanitarian causes. For more than twenty years he served as a trustee of Princeton and was actively interested in its affairs. Southard was also a trustee of the Princeton Theological Seminary. The Southard Papers contain correspondence relating to the early history of Liberia as a result of his interest in the African colonization movement of his time. His correspondence reflects his sympathetic interest in his Quaker constituents, and he had considerable correspondence concerning Indian affairs. Some of the latter is of significance with respect to the settling of eastern tribes on lands west of the Mississippi.

Southard's tenure as Secretary of the Navy, his major federal appointment, which he held from 1823 to 1829, is reflected throughout his correspondence for those years, although how fully his papers document naval affairs in an important way has not as yet been determined. Southard, however, has been accredited by historians with having made several farsighted recommendations in naval matters; in part these related to coastal surveys, the proper location of naval bases, reorganization of the Marine Corps, the establishment of a naval academy, and the establishment of federal naval hospitals.

—A.P.C.

THE MAGIC COLLECTION OF CARL W. JONES '11

The Library has received, through the generosity of Mrs. Jones, some fifty books from the extraordinary collection of works on magic and related subjects formed by the late Carl W. Jones '11. Mr. Jones was himself an expert in the field and this selection represents his own choice for Princeton of the items he considered most interesting. Almost none of these books were in the Library in any form, and several of them are of great rarity. Their value to the University is enhanced by the fact that they form a coherent group, the rationale of which becomes apparent as soon as one examines them with care.

The starting point is the art of magic itself, as practiced by the experts of modern times. From this angle even the older books are still functional. It is quite possible to learn the secret of decapitation out of Reginald Scot's *Discovery of Witchcraft* (1584) or the art of making a withered rose bloom again out of Hooper's *Rational Recreations* (1774). It was not however, to improve the repertory of Princeton amateurs that these books were offered and accepted. Viewed historically, magic spreads out in all directions. An idea of the degree to which Princeton University Library is

enriched, even by this small unit of out-of-the-way volumes, can best be given by a partial enumeration, with a word of comment on the interrelations of the types of publication represented.

To begin with the oldest English book of purely practical magic or legerdemain, we have

> Hocus Pocus Iunior. The Anatomie of Legerdemain. Or, The Art of Iugling set forth in his proper colours, fully, plainely, and exactly, so that an ignorant person may thereby learne the full perfection of the same, after a little practise. . . . London, Printed by T. H. for R. M. 1634.

This is a book which will bring a gleam into the eye of any student of English life and literature in the time of the early Stuarts. The frontispiece shows an ornately dressed performer standing wand in hand in a room obviously capable of being darkened. Pieces of apparatus lie on the table before him; the words "by the vertue of Hocus Pocus ha pas" are proceeding from his mouth. The exposition of the tricks is lucid and the woodcuts, though crude, serve their purpose admirably. All the editions of this book are very rare. This one (presumably the first) and that of 1654, also in the Jones collection, are both unlisted in the *Short-Title Catalogue*.

Later instruction books follow one another through the centuries, with steady accretions of material. The Jones collection contains several versions of an eighteenth-century book which bears the name of H. Dean and calls itself variously *Hocus Pocus* and *The whole Art of Legerdemain*. The latter title is used also by a similar anonymous treatise printed by J. Bailey, London, 1809. A rival publication is *Ingleby's Whole Art of Legerdemain*, published by T. Hughes in 1815, with a frontispiece showing, as they all do, the magician in the act of performing. *The Conjurer Unmasked*, a translation from the French of Henri Decremps is present in two editions (1788 and 1790). There is also *The Conjuror's Repository, circa* 1795, embellished with an engraving portraying the magician in the role of a medium. The anonymous and dateless *Magical Mirror* uses the same picture but is only in the first part an identical book. The range of tricks in these two works includes various parlor amusements not strictly magic. The famous name of Pinetti is mentioned in their pages as the inventor of many novelties dependent on clever mechanical devices.

This brings us to the slightly different tradition of so-called "natural magic," represented by some books interestingly con-

nected with the early history of science. Originally published in the same year as *Hocus Pocus Junior* is a curious little volume entitled:

> The Mysteries of Nature and Art. In foure severall parts. The first of Water works. The second of Fire works. The third of Drawing, Washing, Limming, Painting, and Engraving. The fourth of sundry Experiments. The second Edition; with many additions unto every part. By Iohn Bate. [London], Printed for Ralph Mabb 1635.

This, again, is a rare book. The recipes here given are less for sleight-of-hand performances, more for wonders of the workbench, the laboratory, and even the studio. The terms "water works" and "fire works" cover a wide range of what later came to be called "mechanical recreations," "physical amusements," etc. This must be the very earliest book of the kind in English. It seems to have been missed by Lynn Thorndike in his great *History of Magic and Experimental Science*, where a long succession of such books is discussed (see Vol. VI, Chapter 43; Vol. VII, Chapter 21).

Another item in this category is an English translation from the French entitled *New Curiosities in Art and Nature*, London, 1711, the original being by Nicolas Lémery (1645-1715), the most popular science writer of the time. The most elaborate development of this kind of literature is William Hooper's *Rational Recreations*, London, 1774, in four volumes. (The collection contains also a third edition dated 1787.) This is a veritable library for hobbyists and virtuosi. The subtitles of the several volumes suggest the coverage: I, Arithmetical and Mechanical Experiments; II, Experiments in Optics, Chromatics, and Acoustics; III, Electrical and Magnetical Experiments; IV, Experiments in Pneumatics, Hydrology, and Pyrotechnics. Benjamin Franklin's kite experiment is rehearsed on pages 82-83 of the third volume as a device for charging a jar for use in such "recreations" as "the miraculous luminaries," "the globular fires," "the luminous shower." Visions of family fun and the education of man toward the atomic age arise as one turns these forgotten but still tempting pages.

Books on "natural magic" have behind them books on the black art itself, represented in this collection by works purporting to be exposés of what passed for the supernatural but actually containing much occult lore and depending thereon for their appeal. The oldest of these is a translation by James Sandford of Cornelius Agrippa's *Of the Vanitie and vncertaintie of Artes and Sciences*,

London, 1569. This would perhaps be the first book in English to contain a section on jugglery, though Chaucer has plenty to say of white magicians and their tricks. Agrippa was a devoted occultist all his life and his recantation in this work may, as Thorndike says (V, 130), be an assumed pose or a passing mood.

The great book in this field is, of course, the one by Reginald Scot already mentioned, the Jones copy of which is probably the most notable single item in the collection and a first-rate acquisition for Princeton:

> The discouerie of witchcraft, Wherein the lewde dealing of witches and witchmongers is notablie detected, the knauerie of coniurors, the impietie of inchantors . . . and many other things opened, which haue long lien hidden, howbeit verie necessarie to be knowne. . . . by Reginald Scot Esquire. . . . 1584

This is the book that supplied Shakespeare with the strange lingo of devil's names in *King Lear* and, one suspects, much else. It is one of the richest repositories of the lore of witchcraft and is as captivating in its way as *The Anatomy of Melancholy*, beside being, in spite of black letter, easier reading. As the first great attack in English on the witchcraft superstition it had wide influence. The part dealing with "natural magic" (pp. 287-352) is a fully developed set of directions and must certainly be one of the sources of the sequence of *Hocus Pocus* books already described. The Jones copy ("From the Shakespearian Library of Marsden J. Perry") has the four frequently missing pages of woodcuts depicting the magician's apparatus. The margins are very wide and preserve undamaged the manuscript marginalia of some contemporary reader.

Whether Thorndike's harsh judgment of Scot ("while attacking the witchmongers, he . . . panders to the interest in occult arts and magic") is or is not valid, the practical service he rendered to the campaign against the superstition is illustrated by the publication of Thomas Ady's *A Perfect Discovery of Witches*, represented in the Jones collection by the edition of 1661. Ady says that Scot made a great impression on magistrates and clergy, "but since that time England hath shamefully fallen from the Truth which they began to receive." This is a more modern work but owes much to its predecessor. Scot himself was reissued in the Restoration and doubtless well poured over even by those philosophers (Joseph Glanvill, Henry More) who refused to let the materialism of new science stop their search for spectral evidences. The second Jones

copy of the *Discovery* is dated 1665 and designated as a "third edition" with a second book added to Scot's "Discourse of the Nature and Substance of Devils and Spirits."

It is a far cry from Cornelius Agrippa and Reginald Scot to Daniel Defoe, but their journalistic exploitation of the occult is a link between them. The author of *The Apparition of one Mrs. Veal* is here represented by:

> A System of Magick; or, a History of the Black Art. Being an Historical Account of Mankind's most early Dealing with the Devil; and how the Acquaintance on both Sides first began. . . . London, Printed: And Sold by J. Roberts in Warwick-Lane. 1727.

This book is little known today by Defoe admirers but it contains at least one masterful realistic narrative. The author disclaims any intention of providing a book of rules for practice. He writes rather to expose wickedness and fraud. This is also the aim professed on the title-page of a very amusing American book, *The Expositor*, Boston, 1805, by William Frederick Pinchbeck, which turns out to be a set of instructions for training a "learned pig."

It remains to mention a number of books on subjects not on but logically related to the main theme of the collection. There are three on mnemonics, including what may well be the first printed treatise on the subject: Johann Host von Romberch's *Congestorium Artificiose Memorie*, Venice, 1533, one of the few items in the collection not in English. The title-page describes the art of memory as useful to confessors, jurists, doctors, professors of the liberal arts—and indeed everybody, except entertainers, who as fortune tellers, mind readers, etc., need it just as much. Richard Grey's *Memoria Technica*, London, 1756, and Joseph Broader's *A New System of Artificial Memory*, London, 1827, give eighteenth- and nineteenth-century applications of similar techniques.

More numerous are the titles which fall under the head of "lives of the impostors," including a secret history of gambling in the Restoration by Theophilus Lucas:

> Memoirs of the Lives, Intrigues, and Comical Adventures Of the most Famous Gamesters and Celebrated Sharpers. . . . Wherein is contain'd The Secret History of Gaming, discovering all the most sharping Tricks and Cheats (us'd by slight of Hand) at Picquet, Gleek, Lanterloo, Bankafalet, Basset, Primero, Cribbidge, Verquere, Tick-tack, Grand-Trick-

track. . . . The whole calculated for the Meridians of London, Bath, Tunbridge, and the Groom-Porters. . . . London. . . . 1714.

There are finally books on card playing, on the laws of chance, and on cryptography. The only item in the collection which is really out of line in subject is one entitled *The Impostor Detected*, Philadelphia, 1796, which proves to be an attack by Samuel F. Bradford on the journalist William Cobbett. It has the bookplate of Harry Houdini, which was what perhaps commended it to Mr. Jones. Houdini was not only the greatest escape artist of all time but a prolific writer on the art of magic and a scholarly collector. A well-thumbed book by him is on the shelves of the University Library appropriately classified as a sport.

It is, indeed, sport to get together a collection of this sort but it is obviously a kind of sport which yields a return of profit to the mind. John Carter in his *Taste and Technique in Book-Collecting* characterizes the true collector in terms which are worth recalling in this connection. "The book-collector, then, is not just an eccentric who prefers one edition to another for some ritually compulsive reason. He is not a man who says simply 'the old is better' or who thinks that rarity is an objective in itself. . . . He is rather a man (or of course a woman, though bibliophily, like dandyism, is less common among women) who has a reverence for, and a desire to possess, the original or some other specifically admirable, curious or interesting edition of a book he loves or respects or one which has a special place among his intellectual interests."

This definition is broad enough to include most types of book lovers and would certainly have included Carl W. Jones. He thoroughly understood what he was doing and cherished his collection accordingly. His decision to give the books to Princeton, as he had intended to do in his lifetime, was not taken lightly. "I suppose," he wrote to the Librarian on May 21, 1956, "there are many collectors who would buy the library, but I haven't given it a thought. And I suppose it is correct to say that these rarer books would be lost in the Princeton Library and looked at only casually, perhaps once in ten years, but if they could go into the hands of a collector they would be cherished every day. On the other hand, if they go to the Princeton Library I can see them at any time and I would always have the feeling that they are still my books."

The only comment one feels like making on this statement is that it surely underestimates the future utility of the books to this institution.

Friends of the Library will remember Mr. Jones's earlier gift of twenty-five thousand dollars to establish the Elmer Adler Graphic Arts Fund, the purposes of which were described in the summer issue of the *Chronicle* for 1956, and, with an interesting account of the origins of the graphic arts program, by Lawrance Thompson in the *Princeton Alumni Weekly* for November 2 of the same year. It is fitting on the occasion of this his final contribution to recall a few facts of the career of a distinguished son of Princeton who knew well how to value its cultural interests and to contribute to them with propriety.

He was born in Minneapolis in 1887 and died in 1957. After having been graduated from Princeton in 1911, and having served an apprenticeship in journalism, he became first manager, then publisher of the Minneapolis *Journal*, succeeding his father, Herschel V. Jones in 1928, and continuing till 1939, when the newspaper was acquired by the Minneapolis *Star and Tribune*. He served with the personnel operations division of the General Staff in the first World War, and continued in the Reserve Corps as Major of Ordnance. He formulated a program for improving newspaper advertising and established in New York a committee on newspaper research which published in 1920 *Attainable Ideals in Newspaper Advertising*. In 1927 he received a prize awarded by the American Newspaper Publishers' Association for analysis of newspaper advertising. His nonprofessional interests and services were numerous and varied. He was at one time or another chairman of the board of the History Book Club, a Director of the Minneapolis Institute of Arts, of the Minneapolis School of Art, and of the Orchestral Association of Minneapolis. For his contributions to a closer relationship between the American and Scandinavian peoples he was decorated Knight of the Order of St. Olav by the Norwegian government. Finally, he was vice-president of the International Brotherhood of Magicians, publisher of a whole series of magic books, including the classic on this subject by John N. Hilliard, which he edited. He was the publisher also of the *Check-List* of his father's collection of American books, which supplemented the elder Jones's earlier catalogue entitled *Adventures in Americana*.—JAMES HOLLY HANFORD

ILLUSTRATED BOOKS

An important collection of books recently presented to the Library by an anonymous donor reflects the collector's particular interest in illustrated books of the seventeenth and eighteenth cen-

turies.[1] Among them the best developed representation is found in festival and triumph books, which celebrate in finely illustrated and printed volumes the high moments of ceremony and vanity in the lives of monarchs. The collection spans the history of pageantry from the triumphs, embassies, weddings, and coronations of seventeenth-century England, through the magnificent *fêtes* and ballets of the French kings, to the Victorian *bal costumé* and the recent coronation of Elizabeth II.

The earliest books of this group are English and begin with Thomas Milles's *The Catalogue of Honor or Tresvry of trve nobility. pecvliar and proper to the Isle of Great Britaine*, London, 1610. Stuart pageantry is recorded in *A True Discourse of all the Royal Passages, Tryumphs and Ceremonies, obserued at the Contract and Mariage of the High and Mighty Charles, King of Great Britaine, and the most Excellentest of Ladies, the Lady Henrietta Maria of Burbon*, London, 1625. John Ogilby's *The Entertainment of . . . Charles II, in His Passage through the City of London to his Coronation*, London, 1662, is embellished with engravings by Wenceslaus Hollar and a fine binding in the Harleian style. The court of James II is well documented with Francis Sandford's *The History of the Coronation Of . . . James II*, London, 1687; a copy of the sermon preached at the coronation by Francis, Lord Bishop of Ely, Edinburgh, 1685; and John Michael Wright's *An Account of His Excellence Roger Earl of Castlemaine's Embassy, From His Sacred Majesty James the IId . . . To His Holiness Innocent XI*, London, 1688, which, to believe the text and pictures, was a truly impressive affair.

For richness of effect, however, the collection finds its full flowering in the French pageantry books, which employ every resource of the graphic arts to create volumes resplendent enough to equal the splendid occasions commemorated. *L'Entrée Triomphante de Leurs Maiestez Louis XIV. Roy de France et de Navarre, et Marie Therese d'Austriche Son Espouse, dans la Ville de Paris* is an elaborately illustrated folio volume published in Paris in 1662. Less solemn ceremony is found in *Les plaisirs de l'Isle enchantée, ou les festes, et diuertissements du Roy, à Versailles*, a series of nine plates, drawn and engraved by Israël Silvestre, depicting the festivities presented at Versailles in May, 1664. Bound in the same volume are two other groups of plates: a set of five engravings by Jean Le Pautre illustrating the *fête* at Versailles in 1668; and a

[1] A portion of this gift has already been described in the *Chronicle*; see "An Anonymous Gift," XIX, Nos. 3 & 4 (Spring & Summer, 1958), 209-211.

set of six engravings (five by Le Pautre and one by François Chauveau) depicting the *divertissement* of 1674. The latter series includes a picture of a performance of Molière's *Le Malade Imaginaire*. The engraver's art in these three series of plates recreates an artificial paradise that for splendor of effect rivals the famous *fête* books commemorating the *Carrousels* of 1612 and 1662.

A Padeloup binding, with the arms of Louis XV and those of the city of Strasbourg stamped in gold on the covers, adorns the *Représentation des Fêtes Données par la Ville de Strasbourg*, Paris [1748].[2] This large folio volume, one of the finest of the eighteenth-century festival books, commemorates the visit of Louis XV to Strasbourg in October, 1744. The plates were designed and drawn by the Strasbourg engraver Jean Martin Weis and the entire book (including text) was beautifully engraved in Paris.

Primitive lithography, poor paper, and machine binding give a slightly embarrassed "poor relation" look to the nineteenth-century festival books. J. R. Planché's *Souvenir of the Bal Costumé*, London, 1843, with colored lithographs of Victoria, Albert, and the court dressed up for a costume ball, still has its own drab pomp and circumstance, but it seems lusterless and prosaic after the richly engraved and masterfully bound festival albums of the previous century. More successful, but still suffering from off-register chromolithography, dubious typography, and a threadbare cloth binding, is William H. Russell's *A Memorial of the Marriage of H. R. H. Albert Edward Prince of Wales and H. R. H. Alexandra Princess of Denmark*, London [1864]. The final stage of decline of the high tradition of the festival book is seen in *The Connoisseur Coronation Book*, London, 1953. This is a book well enough printed but with totally different aims and results. The rich and beautiful *fête* book, gilded propaganda for royal prestige, has become the commercial "souvenir."

Outside the group of festival books is a small and yet impressive selection of illustrated books of the eighteenth century. Jean Jacques Rousseau's *Pygmalion, Scene Lyrique . . . Mise en Vers Par Mr. Berquin*, Paris, 1775, with engraved title and vignettes by Nicolas Ponce and Nicolas de Launay after Jean Michel Moreau, and Humphry Repton's *Sketches and Hints on Landscape Gardening*, London [1794], are both attractive and indicative as docu-

[2] A discussion of the work, based on contemporary documents, may be found in Jacques Hatt, "La Représentation des Fêtes Données par la Ville de Strasbourg pour la Convalescence du Roi en 1744: Histoire d'un Livre," *Archives Alsaciennes d'Histoire de l'Art*, II (1923), [140]-166, illus.

ments of eighteenth-century taste. Outstanding in quality is the *Monument du Costume Physique et Moral de la fin du Dix-Huitieme Siecle*, Neuwied, 1789, a folio album containing twenty-four engravings after Moreau le jeune, with a text by the novelist Restif de la Bretonne. A final group of illustrated books in the collection consists of sets of views and travel books of the nineteenth century. These include an undated album of twenty-six colored aquatints of views in Italy, printed in Milan; a series of twenty lithographic views of Rome, published in that city, 1829-30; and Pavel P. Svin'in's *Sketches of Russia*, London, 1814.

The festival books, as aristocratic examples of the book arts, the illustrated books of the eighteenth century, the albums of views, and the travel books of the nineteenth century are all important examples of the various achievements in the history of bookmaking as an independent art. This physical distinction, combined with their more obvious subject interest, makes them doubly welcome additions to the Library's collections.—DALE ROYLANCE

THE AMERICAN SUMMER THEATER

Since 1950 summer theaters from all parts of the country have responded to the requests of the Princeton Library for materials connected with their productions. A systematic effort has been made to assemble these materials into a comprehensive picture of the theatrical trends developing in the United States.

Summer theater continues to prosper. This seems to be the result of its ability to adapt to the contradictory demands of constant change and tradition. It is also due to the ability to overcome the opposition of television, night baseball, and the soaring costs of production. The main fare continues to be Broadway successes. These may be enjoyed by summer audiences (often with the original stars) at much lower prices and in greater comfort than is involved in a trip to Manhattan. In turn, some summer theaters such as the White Barn Theatre, Westport, Connecticut, and Margo Jones's Theatre, Dallas, Texas, give one or more new plays their pre-Broadway production each season as a matter of policy.

Some of these organizations are remarkably long lived. The year 1958 brought the twenty-fifth anniversary of the Peterborough, New Hampshire, Players. Founded by Mrs. Edith Bond Sterns on the family farm, the first audiences came in ancient cars over dusty roads to attend plays staged in the barn by candlelight. Continuing seasons have found the barn still in use but the rest of the physical plant greatly modernized. The resident stock com-

pany still presents its members in a different play and role each week. A tradition of fine entertainment has been the fabric of success for the Players.

The silver anniversary of the Starlight Players, Pawling, New York, was reached under similar circumstances, while Lakewood Theatre, Skowhegan, Maine, is one of America's oldest summer operations, now past its fifty-eighth season. On the other hand, history was made in the Catskills in the case of the Phoenecia, New York, Players who found themselves solvent at the close of their very first season.

Monomoy Theatre, on Cape Cod, operated for nineteen years as a professional theater. After the death of its founder and director, Miss Mary B. Winslow, in 1957, it was purchased for the University of Ohio as a workshop of the School of Dramatic Art and Speech. Other college-connected summer theaters include the Pioneer Playhouse, Billings, Montana; the Brown County Playhouse, sponsored by Indiana University, Nashville, Indiana; and the State College Arena Theatre, Albany, New York, whose unique advantages are an "in town" location, and the low ticket price, made possible by generous state financial support.

Musicals, so beloved by the American public, have achieved such popularity that their performances bid fair to exceed those of straight drama. The St. Louis Municipal Opera has presented all forms, from grand opera to operetta and musical, during its forty-year career. The Arundel Opera Theatre, Kennebunkport, Maine, concentrates on light and grand opera, with complete training given in all phases of musical theater. Musicals such as *The Great Waltz*, *Brigadoon*, and *Damn Yankees*, are currently popular in the many large amphitheaters located on hillsides, by lakes, or in the many beautiful spots easily reached by the mobile summer tourist.

Music circuses, mostly under canvas, have shown such extraordinary growth that the Musical Arena Theatres Association has been formed to meet their particular needs. Among the members are the Lambertville and Neptune Circuses, both of New Jersey. Others include the Finger Lakes Lyric Circus of Skaneateles, New York, and the Music Circus of Sacramento, California.

Another music form beamed at the summer tourist is the outdoor historical symphonic drama which combines music, drama, dream sequences, mechanical devices, etc. The great advantage of this form is that once prepared their particular moment in history may be repeated nightly for many seasons. *The Lost Colony*, Man-

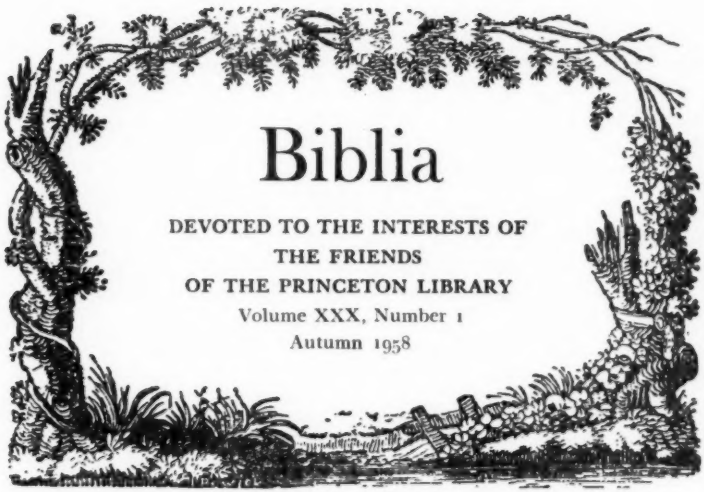
teo, North Carolina, enjoys great popularity after eighteen consecutive years. Other symphonic dramas are found in Kentucky, Tennessee, and Virginia. From their past successes it seems safe to predict a continued increase in numbers.

The festival spirit has permeated the field of summer entertainment. The trend is to a combination of the arts to such an extent that we rarely find a season of plays without its accompanying art exhibit—often changed with each change of bill. This summer many theaters availed themselves of the traveling memorial exhibition of Robert Edmond Jones's "Designs for the Theatre." Central City has developed a festival of grand opera and drama. Corning, New York, instituted its festival in 1956. High spots include the New York City Ballet, the After Dinner Opera Company, a jazz and folk-singing concert, and a fair of New York craftsmen.

At Abingdon, Virginia, the Drama Festival (summer 1958) continued from June through September. It included two world premières: *Jada* by Paul S. Nathan and *A Lovely Light* by Dorothy Stickney, who was also the star of the play. The justly famous Virginia Highlands Festival ran concurrently from August 1st to 15th. It included a fine arts exhibition, a creative writers' contest, an opera workshop, and concerts by the Festival Chorus and Chamber Orchestra in which visitors were privileged to take part.

The physical plant seems not to matter if a company has a fine program of plays to present. Recent additions to the list of types of theaters are a former spiritualists' hall and a drive-in movie. Some new theaters are being built combining proscenium and arena, while old mills and tents are in good standing. The managers of some tent theaters have decided to "do something" about the weather. The 1957 season was almost a total loss for the Northland, Michigan, Players as storms brought down their tent three times. Their 1958 audiences were housed in a geodesic dome of plastic, supported by aluminum tubes, which can be both air cooled and heated.

The time has come for publicity directors to send material of their productions to the Theatre Collection of the Princeton University Library for a fall exhibit. The trees are bare, the barns, tents, and old mills stand empty and dark. Summer season 1958 is over.—SUZANNE WEVER



THE COUNCIL

Saxe Commins, a member of the Council, died in Princeton on July 17, 1958.

FINANCIAL REPORT

The summary of financial transactions on the Operating Account for the year 1957-58:

RECEIPTS

Balance July 1, 1957	$ 96.60
Dues for 1957-58	8,419.00
Dues for 1958-59	6,115.00
Subscriptions to *Chronicle*, Vol. XIX	493.60
Subscriptions to *Chronicle*, Vol. XX	36.40
Miscellaneous numbers of *Chronicle*	329.63
Faulkner check list	144.64
Reserved for printing of *Chronicle*, Vol. XVIII, Nos. 3 and 4	1,925.74
Transfer to be made to Book Fund	500.00
Contributions from Chauncey D. Leake '17, Erwin Panofsky, Bernard Peyton Charitable Trust, and Historic Figures, Inc.	145.00
Friends dinner, May 9, 1958	690.00
	$18,895.61

EXPENDITURES

Printing of *Chronicle*, Vol. XVIII, Nos. 3 and 4	$ 2,319.40
Printing of *Chronicle*, Vol. XIX, Nos. 1 and 2	1,933.63
Reserved for printing of *Chronicle*, Vol. XIX, Nos. 3 and 4	2,066.37
Postage and printing	986.39
Needs Committee	284.85
Clerical help	17.88
Membership drive expenses	540.19
Friends dinner, May 9, 1958	660.97
Undergraduate book collecting contest prizes	50.00
Transfers to Book Fund	2,500.00
Advance subscriptions to *Chronicle*, Vol. XX	36.40
Advance dues for 1958-59 to be expended that year	6,115.00
	$17,511.08
Balance June 30, 1958	$ 1,384.53

Contributions to the Friends Book Fund during the year 1957-58 totaled $9,408.60 and to "Needs" $9,950.25.

PUBLICATION FUND SUMMARY

RECEIPTS

Contributions received	$ 8,175.57	
Received for reproduction proofs of *Afternoon of an Author*	996.53	
Received from sales	12,261.93	
		$21,434.03

EXPENDITURES

Printing and binding	$12,852.92	
Mailing expenses	1,999.81	
		$14,852.73
Balance		$ 6,581.30

The above figures include transactions in connection with F. Scott Fitzgerald's *Afternoon of an Author*. For this particular title the receipts from sales totaled $3,452.80, in addition to which $996.53 was received from Charles Scribner's Sons for reproduction proofs, making the total receipts $4,449.33. There were 1,500 copies

printed and of those 509 were distributed to Friends. The remaining stock numbers 239 copies. The expenditures for printing and mailing the book totaled $3,299.84, showing a net profit of $1,149.49.

CONTRIBUTIONS

Since the last quarterly report in the *Chronicle*, several contributions totaling $2,052.35 have been received. Elmer Adler enabled the Library to purchase a self-portrait by Mauricio Lasansky. Mrs. Graham Claytor contributed to the fund which covers additions to the Poetry Room, such purchases to be in memory of Ridgely Torrence '97. Eugene V. Connett, 3rd '12 helped the Library to secure the yacht *Racing Log* (1933), one of the Derrydale Press books lacking in his original gift of books printed by the Press. Mr. and Mrs. Donald F. Hyde contributed to the fund for the Parrish Collection. Carl Otto v. Kienbusch '06 enabled the Library to add several items to the Kretzschmar v. Kienbusch Germanic Collection. A copy of the first edition of the Greek text of Diodorus Siculus, Basel, 1539, was purchased in honor of Professors Sjöqvist and Stillwell by means of a contribution from Bernhard K. Schaefer '20. A contribution from Robert H. Taylor '30 made possible the acquisition of four caricatures by Max Beerbohm. Jacob Viner added to the Viner Fund, for the purchase of more out-of-the-way items in the field of economics.

GIFTS

Brandon Barringer '21 has given four pieces of correspondence received by his father, Daniel M. Barringer '79, concerning the Barringer Crater in Arizona, including a letter from Woodrow Wilson '79 and one from President Theodore Roosevelt. Mrs. Graham Claytor has presented an interesting group of letters, books, photographs, clippings, and other material, mainly relating to Edgar Lee Masters and Ridgely Torrence '97. From Abraham Colish has come a copy of the handsomely printed *The Divine Comedy of Dante Alighieri*, New York, Bruce Rogers & the Press of A. Colish, 1955, a fine addition to the Bruce Rogers collection. Gifts from Charles E. Feinberg have included a sketchbook containing early drawings by Aubrey Beardsley (from the Kern collection) and a letter written by Beardsley to G. F. Scotson Clark which is illustrated with two delightful pen-and-ink drawings. Sinclair Hamilton '06 has added nine books to the Hamilton Collection and has given his correspondence file relating to the collection, covering the years 1942-1956. Among these most recent addi-

tions to the collection are the sixth edition of *The History of the Holy Jesus*, Boston, 1749; Richard Standfast's *A Dialogue between a Blind-Man and Death*, Boston, 1793; and the second Worcester edition of *The History of Little King Pippin*, printed by Isaiah Thomas, Jr. in 1795. The books on magic from the collection of the late Carl W. Jones '11 which have come to the Library as the gift of Mrs. Jones are described in "New & Notable."

Carl Otto v. Kienbusch '06 has added to the Kienbusch Angling Collection the autograph manuscript of Jonathan Couch's "Natural History of Cornish Fishes," 1827. This manuscript, which is illustrated with water-color drawings and pen-and-ink sketches by the author, will be fully described in a later issue. Daniel Maggin has given a group of more than twenty of Rudyard Kipling's American copyright editions. Miss Maria Rice Miller's gifts have included a copy of the *Newman News*, IX, No. 3 (June, 1913), containing a short story by F. Scott Fitzgerald '17, "The Trail of the Duke." This is the first complete issue of the elusive Newman School magazine to find its way to the Princeton Library. Charles G. Osgood has presented four letters written to him by Woodrow Wilson, fourteen books of the sixteenth, seventeenth, and eighteenth centuries, and a number of other items. A letter from Woodrow Wilson to Seymour Thomas and a letter from Edith Bolling Wilson to Mr. Thomas have been given by Landon T. Raymond '17. The Library has received from Charles A. Ryskamp a letter written by Thomas Hardy to Madeleine Stanley, a volume from Hardy's library, and two volumes from the library of Walter De La Mare. William M. Spackman '27 has continued to add books and periodicals to the chess collection. Robert H. Taylor '30 has made several gifts to the Library, including an important group of books by English novelists of the nineteenth century which will be the subject of a note in the next issue of the *Chronicle*.

Gifts have been received also from the following Friends: George A. Brakeley '07, John R. B. Brett-Smith, L. H. Butterfield, Herbert Cahoon, Rudolf A. Clemen, Hubertis M. Cummings '07, Thomas H. English '18, J. C. Furnas, Charles Garside '23, Edwin T. Goodridge '32, John D. Gordan, E. Newton Harvey, Mrs. John L. Kuser, Jr., Victor Lange, Mrs. Ledlie I. Laughlin, Rensselaer W. Lee '20, Mrs. Herbert McAneny, William G. Mackenzie '35, Harold R. Medina '09, James B. Meriwether, Sterling Morton '06, Whitney J. Oates '25, David Perlman, Mrs. Dorothy A. Peterson, Henry L. Savage '15, Bernhard K. Schaefer '20, Sir Hugh S. Taylor, James S. Thompson, and Alexander D. Wainwright '39.

FRIENDS OF THE PRINCETON LIBRARY

The Friends of the Princeton Library, founded in 1930, is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

Membership is open to anyone subscribing annually five dollars or more. Checks payable to Princeton University should be addressed to the Treasurer.

Members receive *The Princeton University Library Chronicle* and publications issued by the Friends, and are invited to participate in meetings and to attend special lectures and exhibitions.

The Council

ROBERT H. TAYLOR, *Chairman*
575 NORTH BROADWAY, YONKERS 3, N.Y.

WILLIAM S. DIX, *Vice-Chairman* EDWARD NAUMBURG, JR., *Vice-Chairman*
WILLARD THORP, *Vice-Chairman*

LAWRENCE HEYL, *Treasurer* HOWARD C. RICE, JR., *Secretary*
PRINCETON UNIVERSITY LIBRARY, PRINCETON, N. J.

1956-1959	1957-1960	1958-1961
FREDERICK B. ADAMS, JR.	ARTHUR C. HOLDEN	C. WALLER BARRETT
ELMER ADLER	WARING JONES	JOHN R. B. BRETT-SMITH
PAUL BEDFORD	MARION J. LEVY, JR.	ROBERT GARRETT
ALFRED C. HOWELL	GILBERT S. MCCLINTOCK	SINCLAIR HAMILTON
CARL OTTO V. KIENBUSCH	HAROLD R. MEDINA	ARTHUR A. HOUGHTON, JR.
EDWARD NAUMBURG, JR.	STERLING MORTON	RICHARD M. HUBER
ERWIN PANOFSKY	ROBERT B. ROCK, JR.	DONALD F. HYDE
KENNETH H. ROCKEY	WILLIAM H. SCHEIDE	ERNEST C. SAVAGE
ROBERT H. TAYLOR		LAWRANCE THOMPSON
		WILLARD THORP
		JAMES THORPE

Executive and Finance Committee

ROBERT H. TAYLOR, *Chairman*

WILLIAM S. DIX	RICARDO A. MESTRES	HOWARD C. RICE, JR.
SINCLAIR HAMILTON	EDWARD NAUMBURG, JR.	KENNETH H. ROCKEY
LAWRENCE HEYL		WILLARD THORP

Chairmen of Other Committees

LIBRARY NEEDS: WILLIAM S. DIX
MANUSCRIPTS AND HISTORICAL DOCUMENTS: ROBERT GARRETT
MEMBERSHIP: RICHARD M. HUBER
NUMISMATICS: LOUIS C. WEST
PRINCETONIANA: M. HALSEY THOMAS
PUBLICATIONS: LAWRANCE THOMPSON
PURCHASES AND ACQUISITIONS: DONALD F. HYDE
Chairmen will welcome inquiries and suggestions

The Princeton University Library Chronicle
Published four times a year: Autumn, Winter, Spring, Summer
Subscription: Four dollars a year
Single numbers: One dollar and twenty-five cents
Orders and remittances may be sent to Princeton University Library

Printed at the Princeton University Press
Illustrations by the Meriden Gravure Company